Eden Théâtre

LA

Cour d'Amour

BALLET

en trois actes

DE

BALBIANI

Musique de

L. de WENZEL

Paris, CHOUDENS Père & Fils, Editeurs,
26, Boulevard des Capucines
Près la Rue Caumartin

Propriété pr tous pays
Droits réservés

137

PARTITION pour PIANO transcrite par L'AUTEUR

AVIS AUX DIRECTEURS.

Pour les villes où il est impossible de constituer un orchestre complet, nous avons fait arranger pour petit orchestre, de sept à dix musiciens et piano, les principaux ouvrages de notre répertoire.

Ces arrangements faits d'après les grandes partitions de nos auteurs, assurent au public la reproduction exacte des représentations parisiennes.

CHOUDENS

PÈRE et FILS.

Nous prévenons les administrations théâtrales que conformément aux lois[1] et aux traités passés avec nos auteurs,[2] nous interdisons l'exécution de notre répertoire, soit pour des représentations données au piano, soit avec une orchestration qui ne serait pas celle de l'auteur.

CHOUDENS

PÈRE et FILS.

---

[1] Aucune représentation et exécution totale ou partielle d'œuvres dramatiques, et de compositions musicales, ne peut avoir lieu que du consentement formel et par écrit des auteurs ou de leurs représentants.

LOI du 31 JANVIER 1791: Arrêt de Cour 11 AVRIL 1853.

Tout directeur, tout entrepreneur de spectacle, toute association d'artistes qui a fait représenter sur son théâtre des ouvrages dramatiques, au mépris des lois et règlements relatifs à la propriété des auteurs, est puni d'une amende de cinquante francs au moins, de cinq cents francs au plus, et de la confiscation des recettes. (CODE PÉNAL)

[2] Les Théâtres de France et de l'Étranger ne pourront représenter le présent ouvrage qu'après avoir traité avec les éditeurs CHOUDENS.

LES AUTEURS.

NOTE DES AGENCES.

Les directions théâtrales et les Théâtres forains ou ambulants, sont prévenus que les traités qu'ils passent avec la société des auteurs et compositeurs dramatiques, ou avec la société des auteurs, compositeurs et éditeurs de musique, ne leur donnent aucun droit sur la musique qui est la propriété des éditeurs.

(Traduction réservée)

à Monsieur

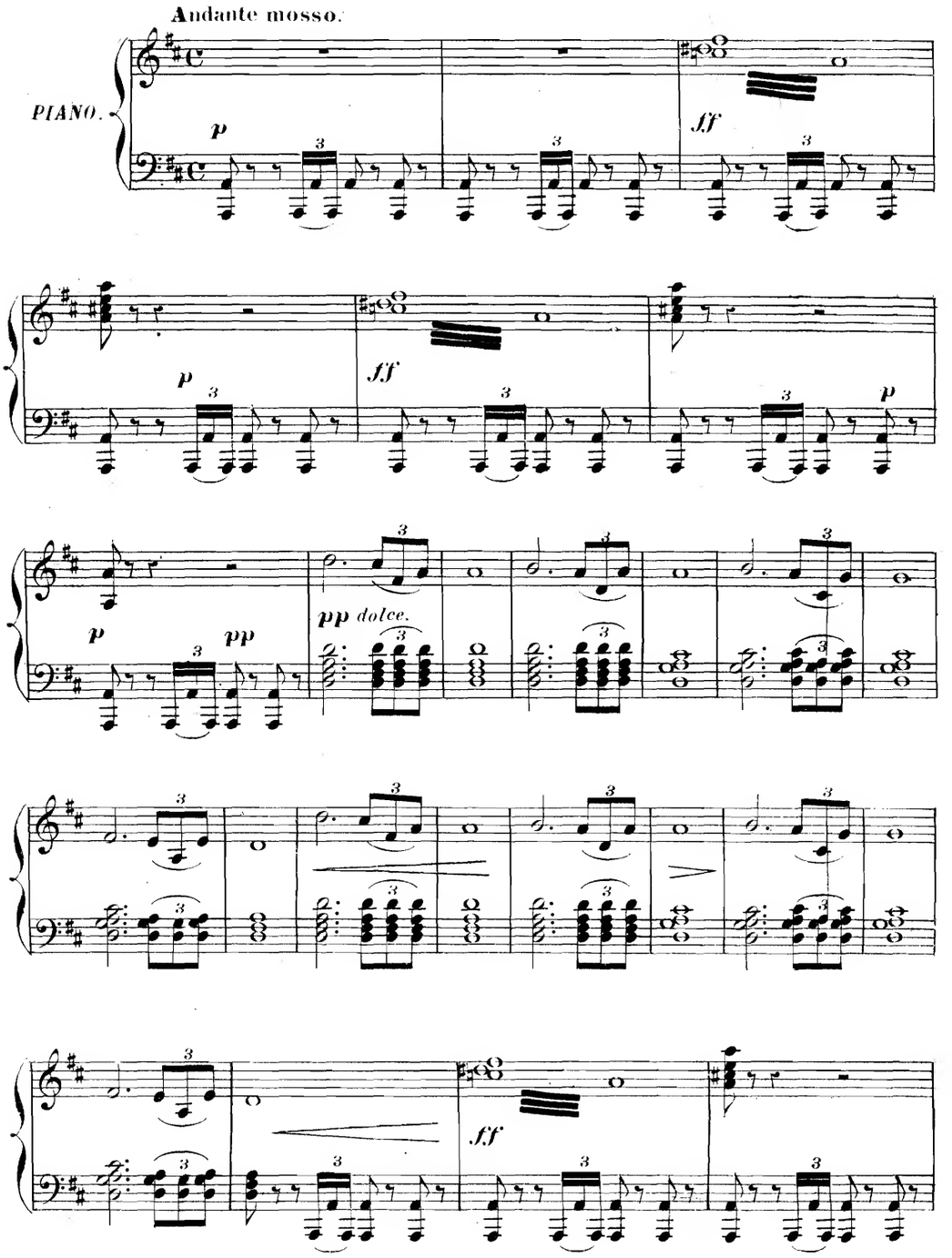
Paul Clèves.

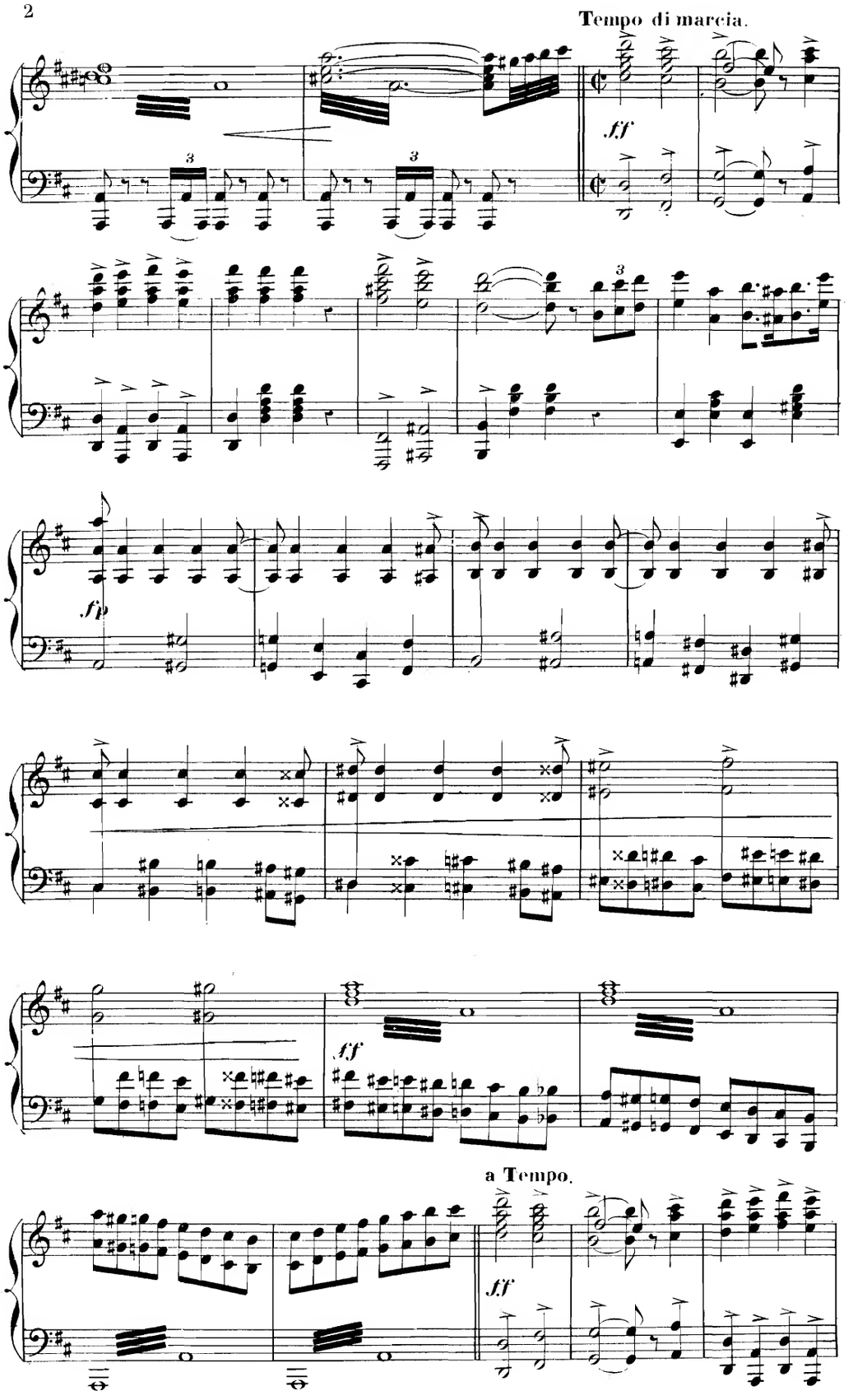
Souvenir de son dévoué

L. de Wenzel

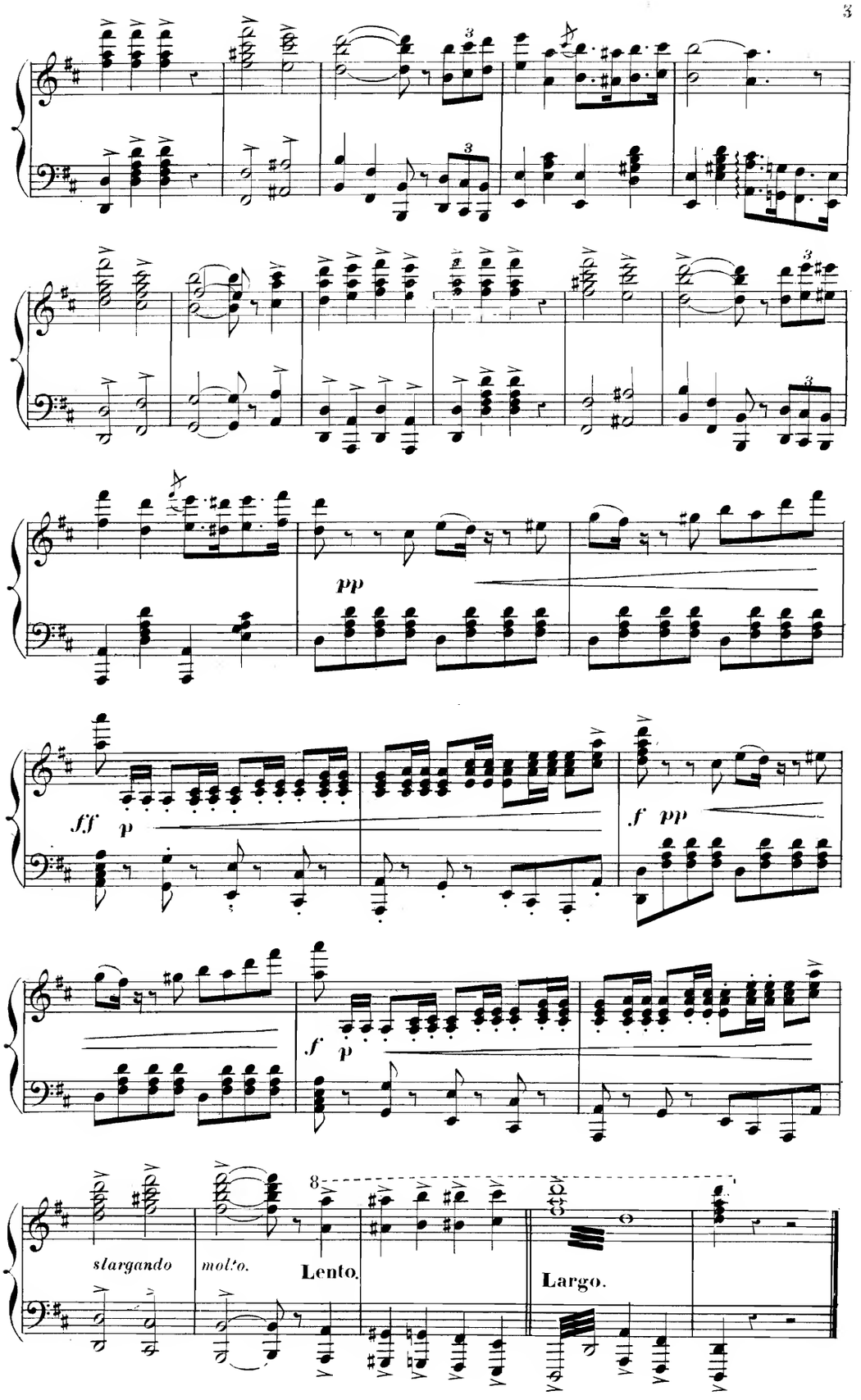
LA COUR D'AMOUR

PRÉLUDE.





A.C.


pp
fff
p
f
pp
f
p
stargando
molto.
Lento.
Largo.

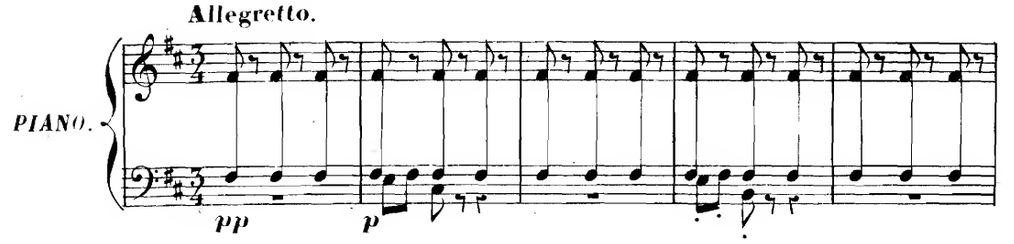
ACTE I.

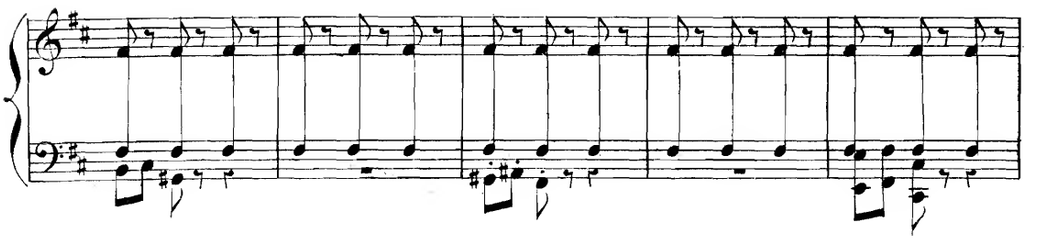
1er TABLEAU. 1er TABLEAU.

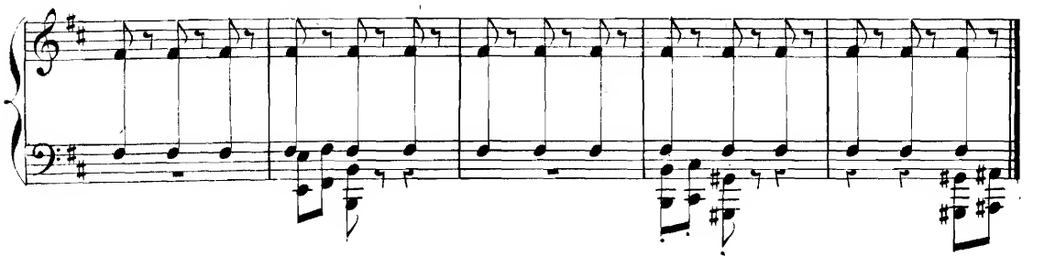
RÉGINA LA BOUQUETIÈRE

Maison de Maître Ricaldi armurier de Ferrare.

Allegretto.

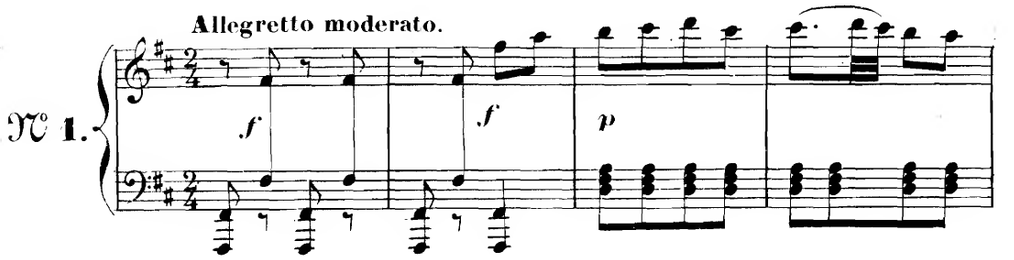


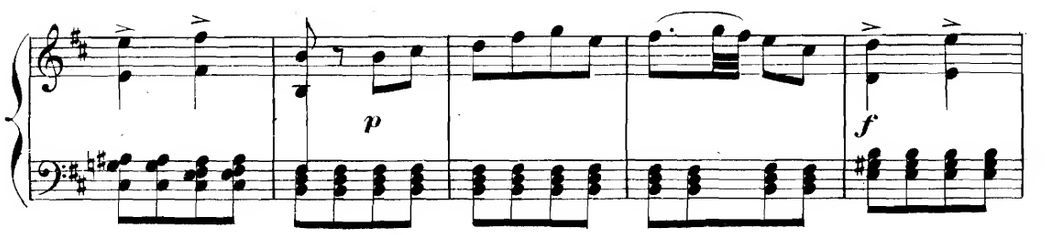


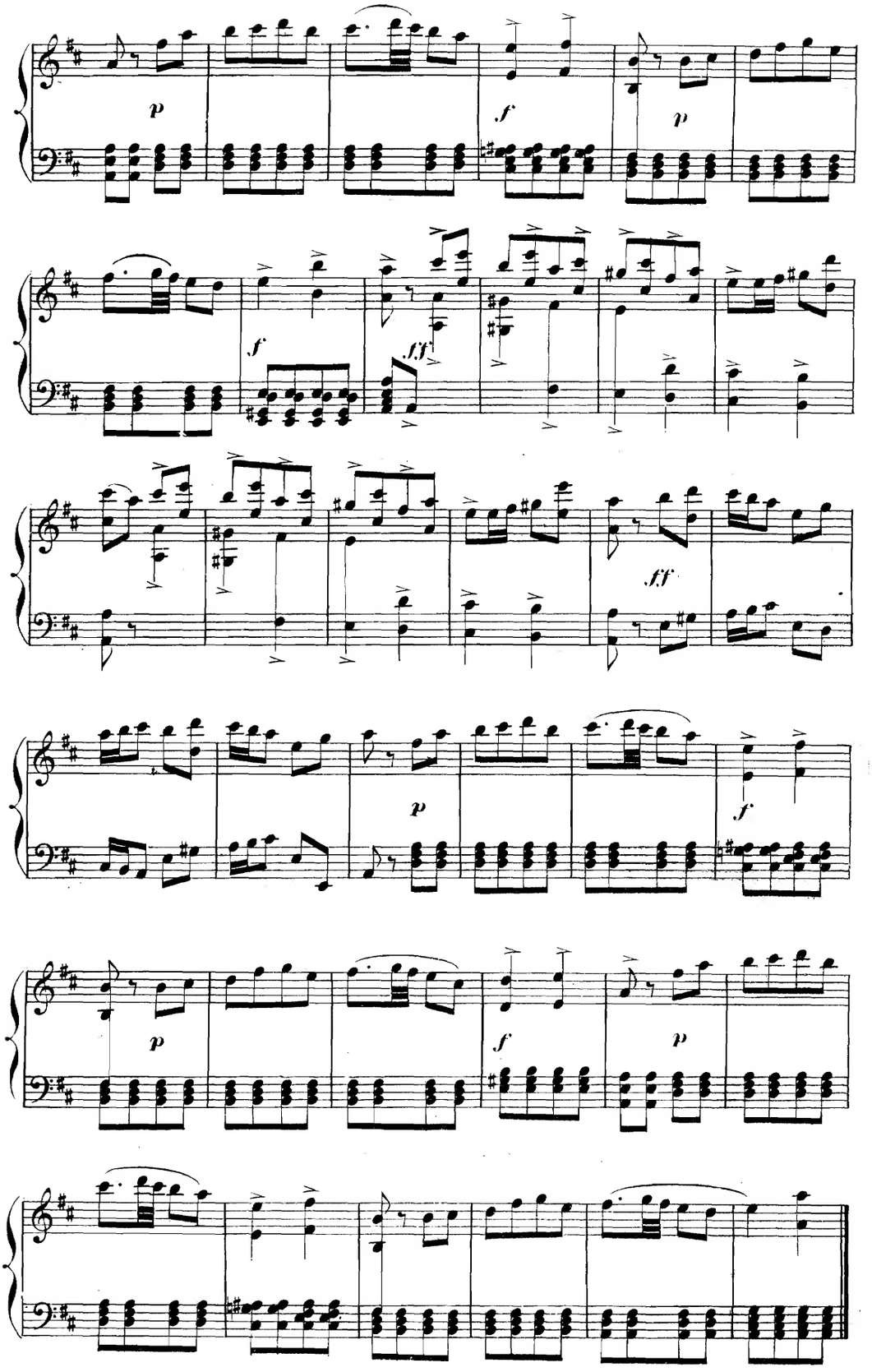


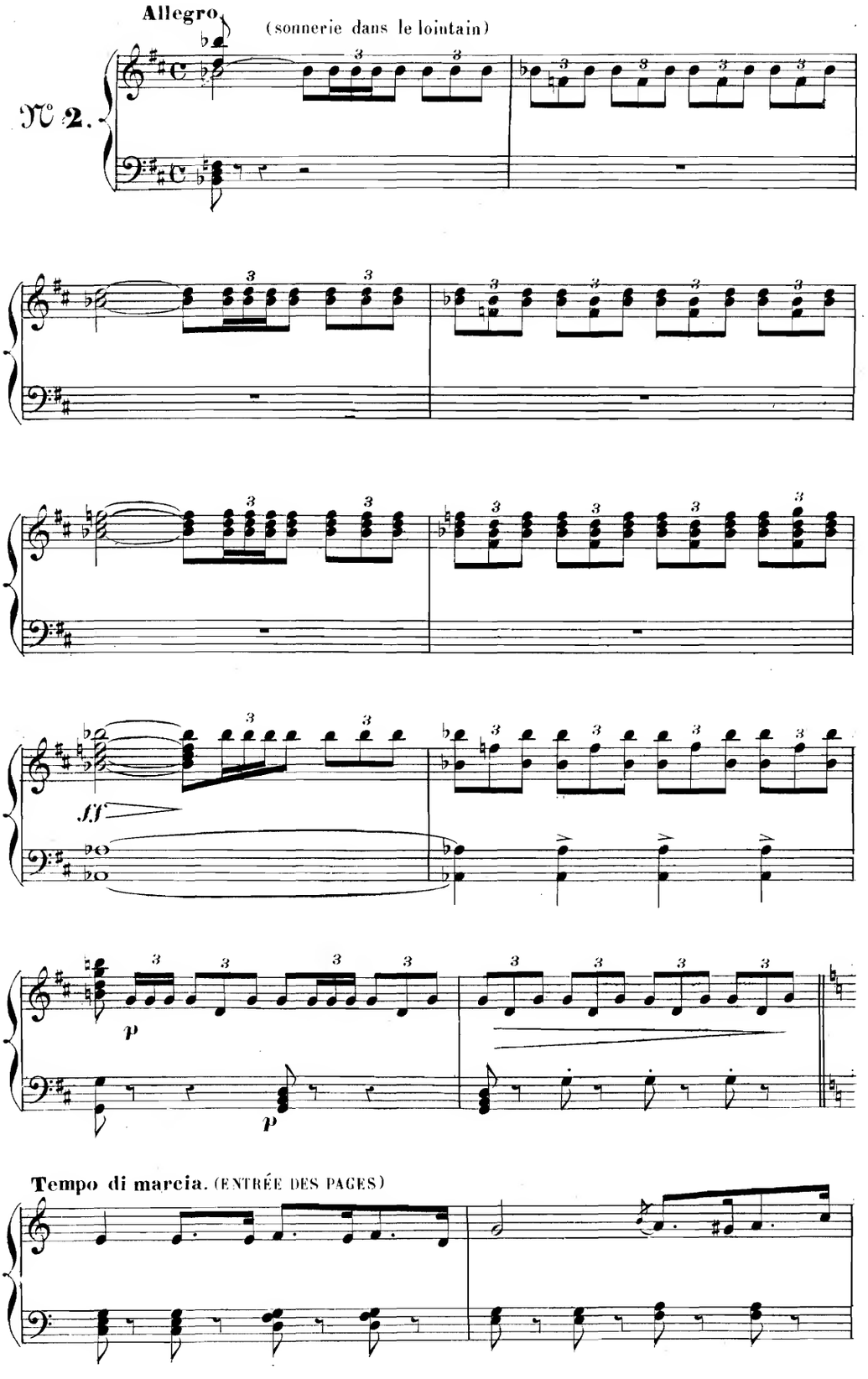
RICALDI L'ARMURIER.

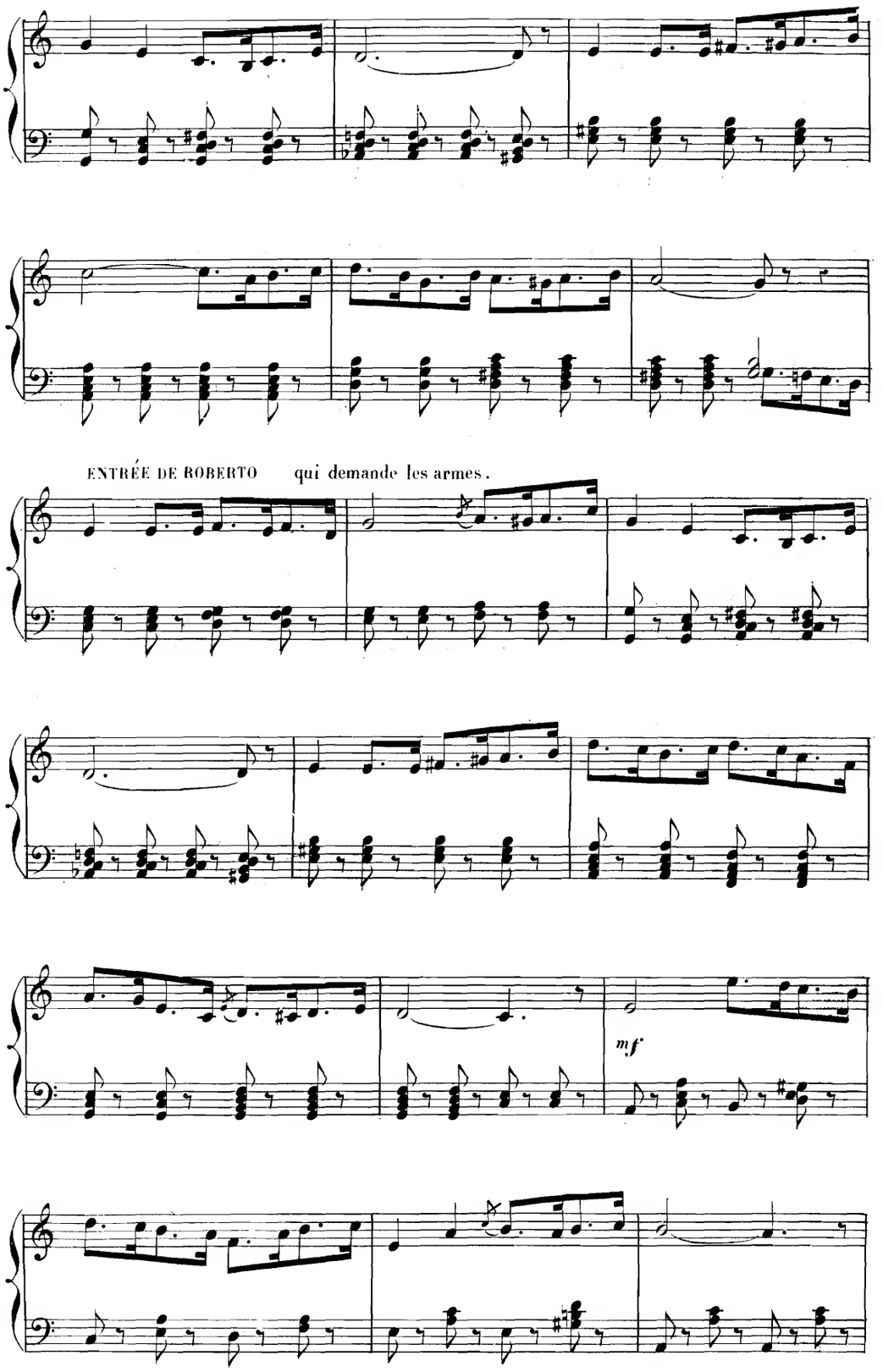
Allegretto moderato.

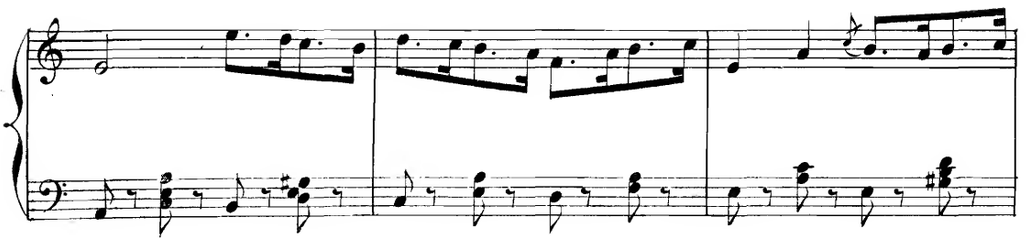


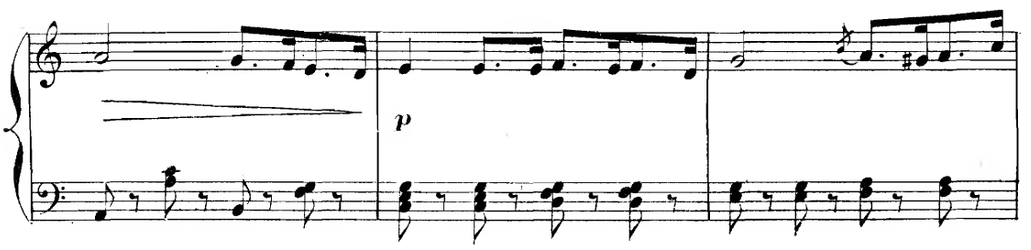


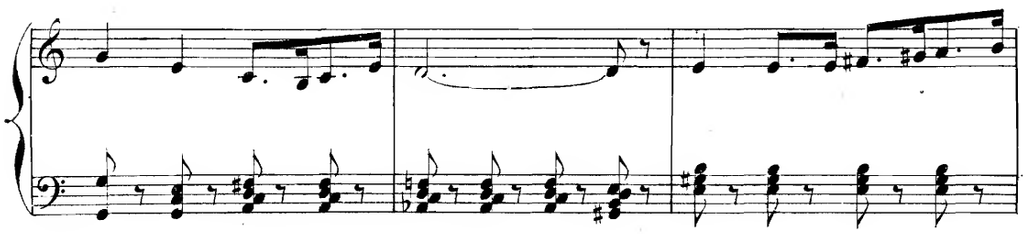

p
f
p
f
fff
fff
p
f
p

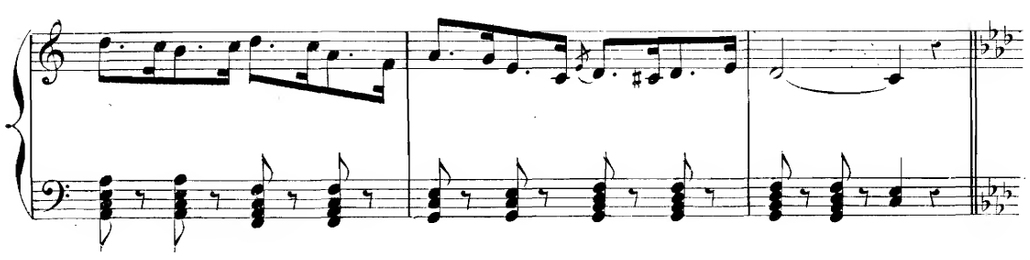

Allegro.
(sonnerie dans le lointain)
N° 2.
ff
p
p
Tempo di marcia. (ENTRÉE DES PAGES)


ENTRÉE DE ROBERTO qui demande les armes.
mf

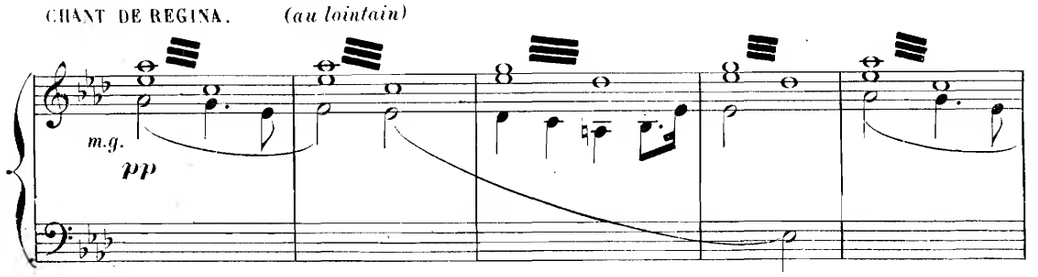


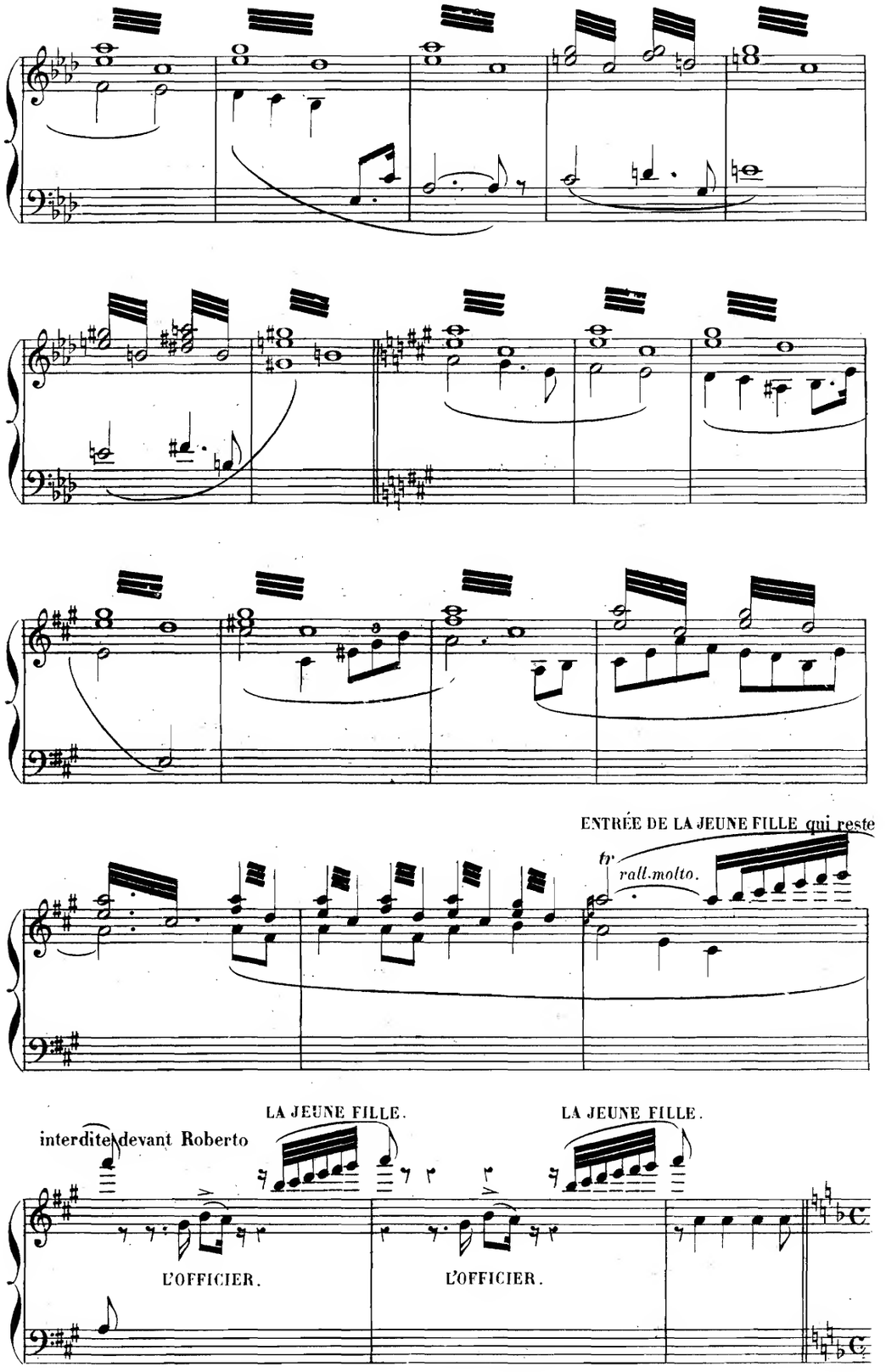






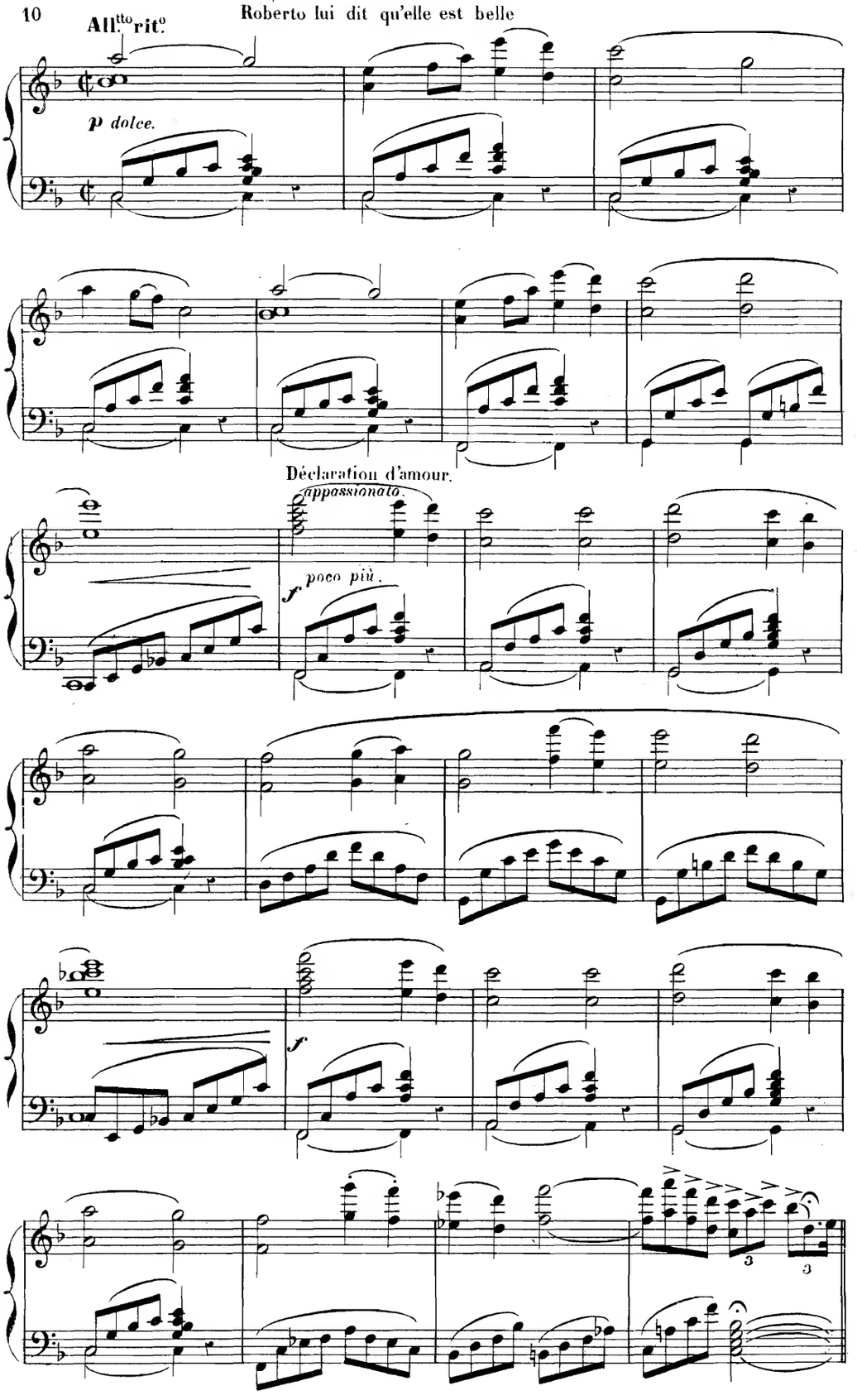
CHANT DE REGINA. *(au lointain)*



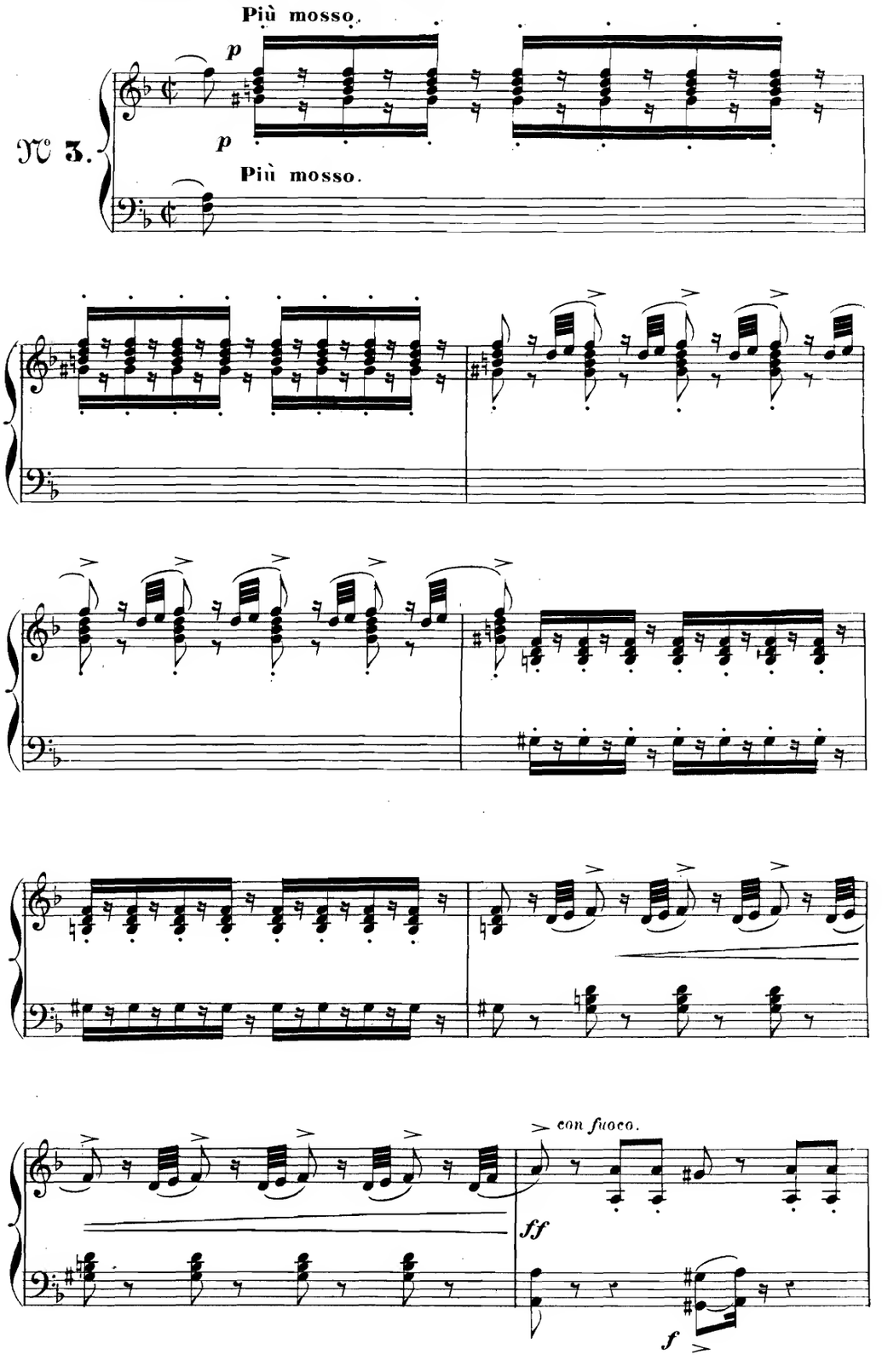

ENTRÉE DE LA JEUNE FILLE qui reste
tr
rall.molto.
interdite devant Roberto
LA JEUNE FILLE.
LA JEUNE FILLE.
L'OFFICIER.
L'OFFICIER.

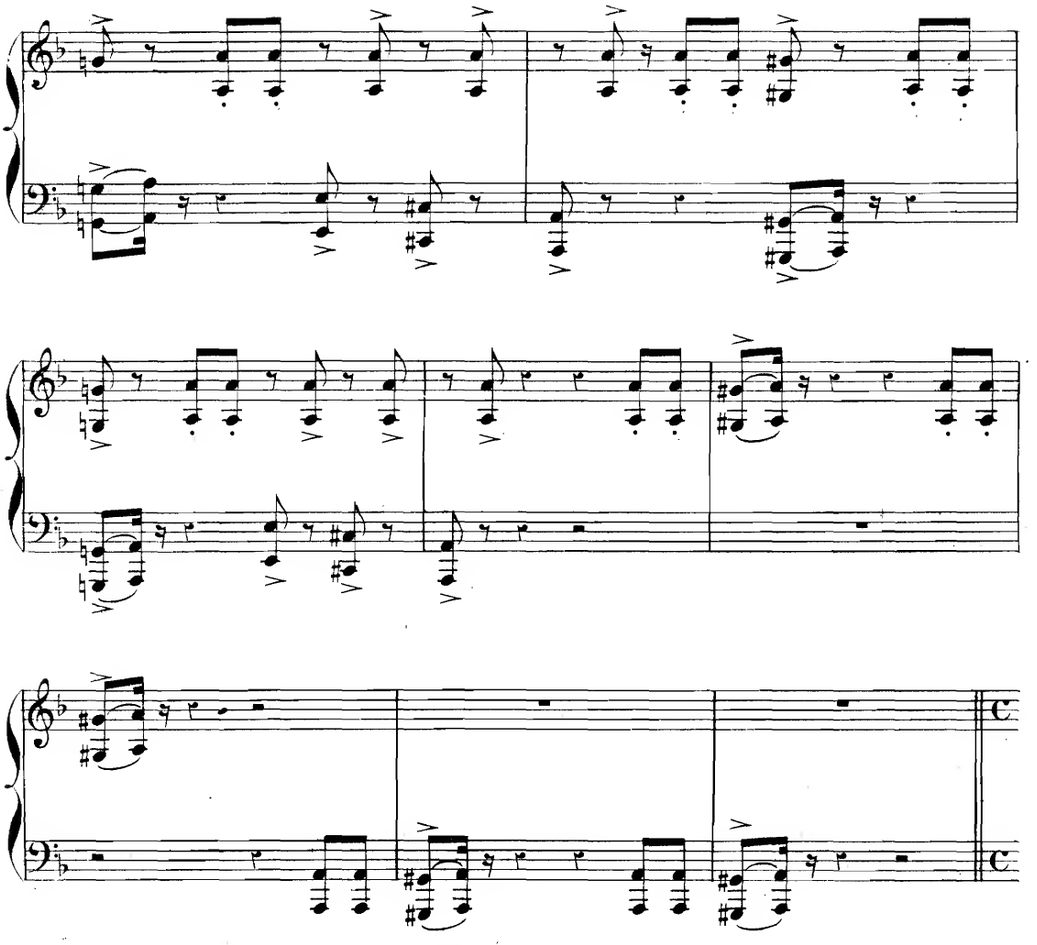
All.tto rit.o

Roberto lui dit qu'elle est belle

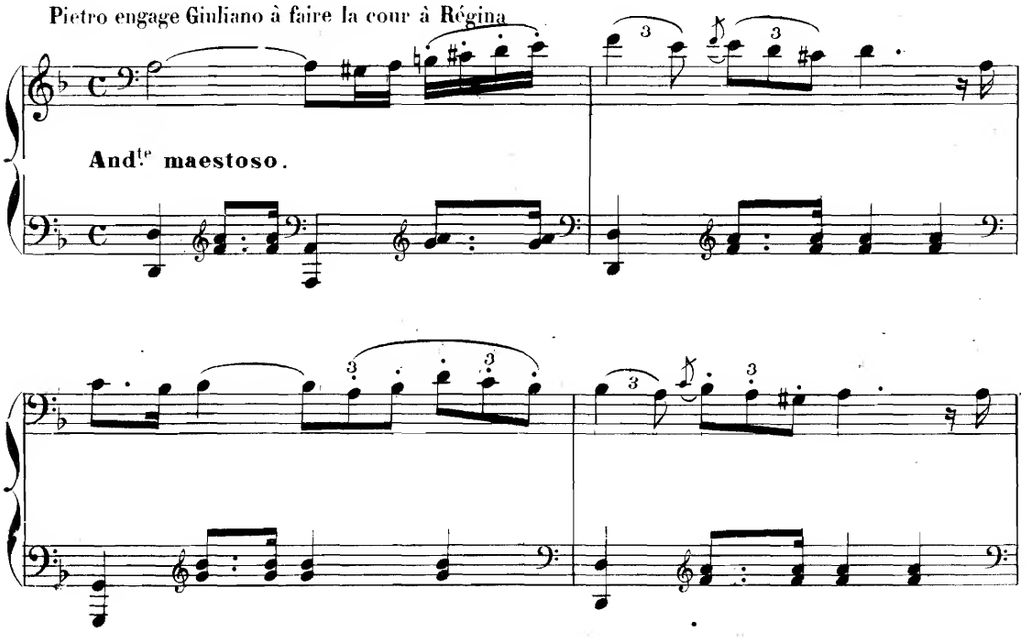


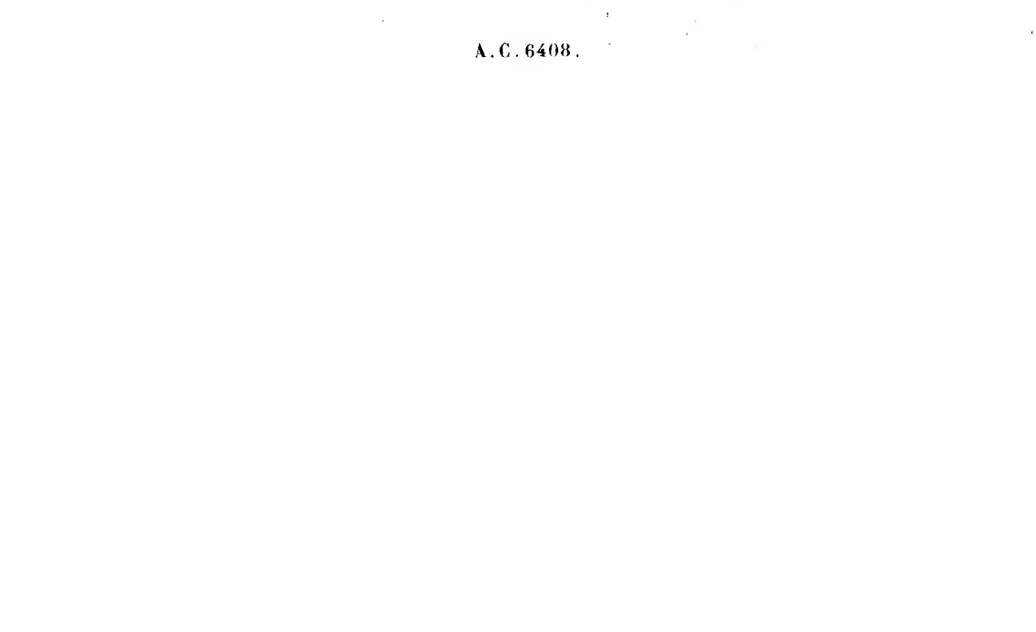
ENTRÉE DE PIETRO ET DE GIULIANO.

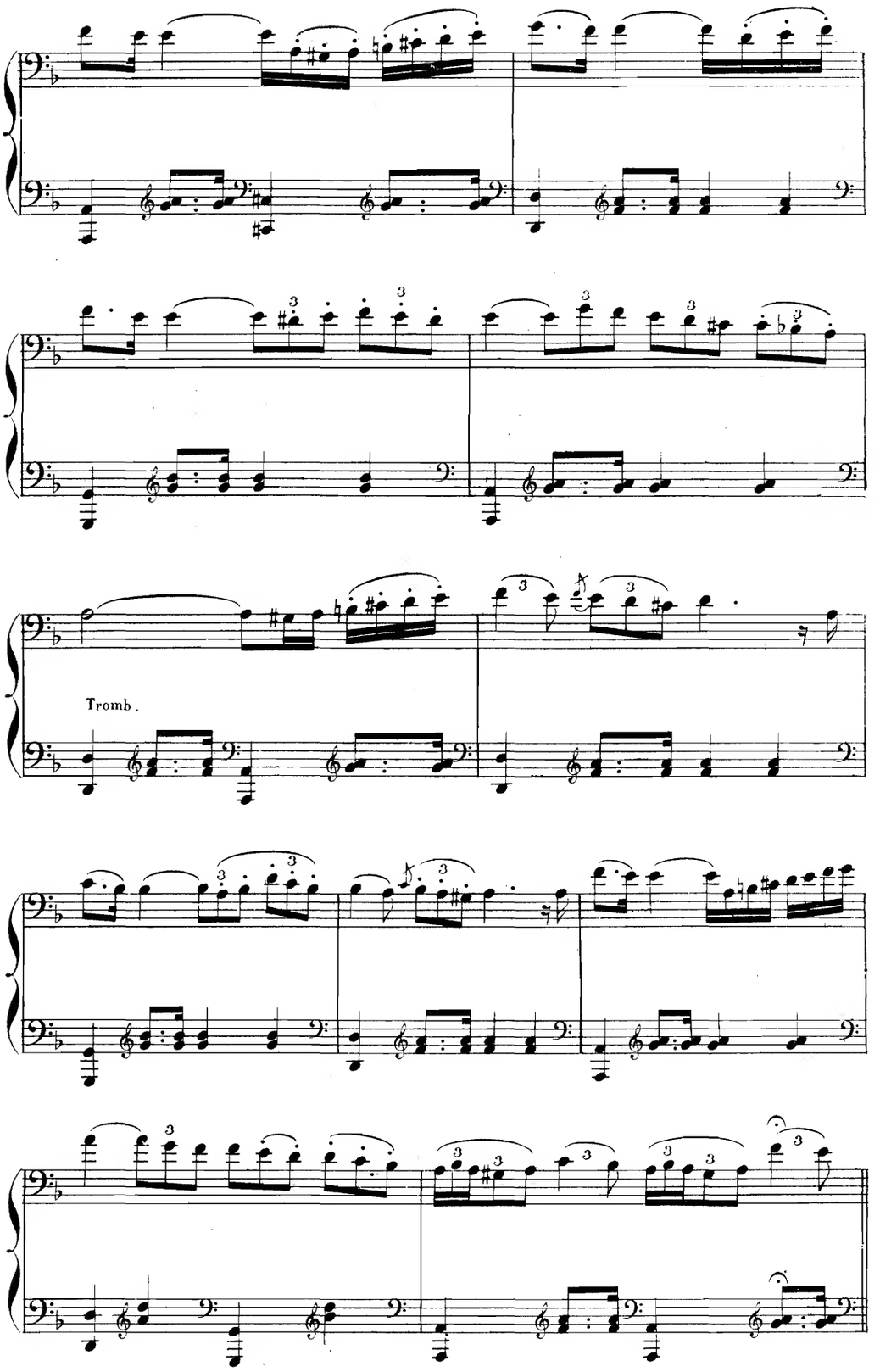


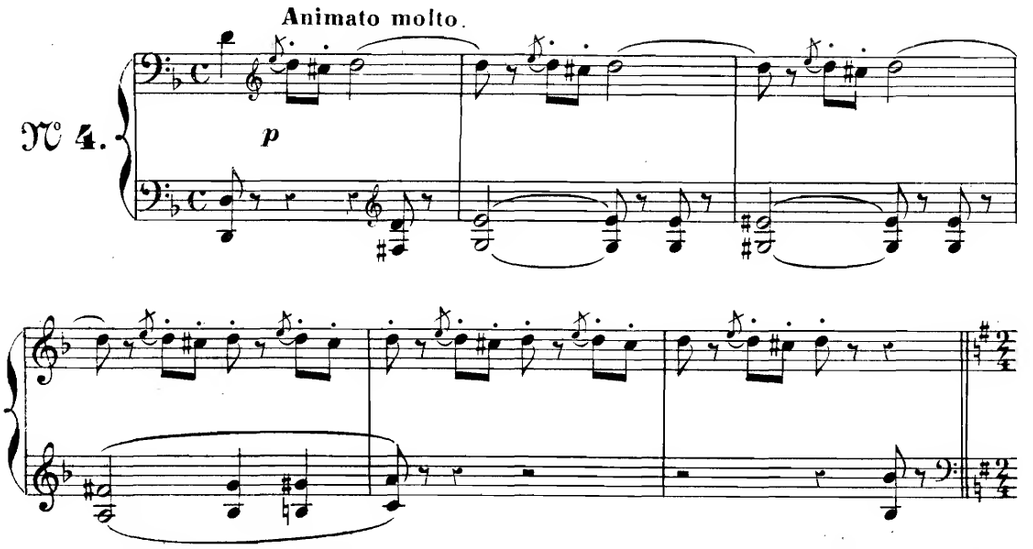


Pietro engage Giuliano à faire la cour à Régina

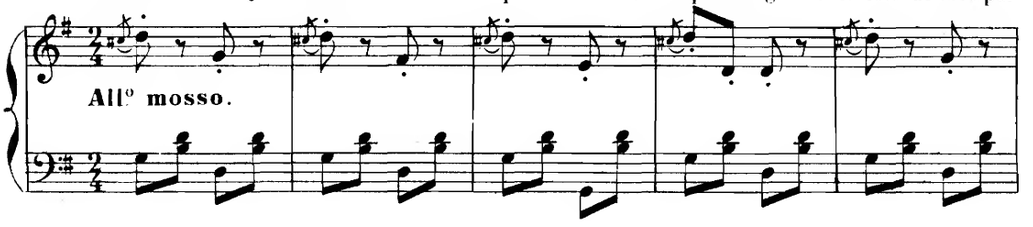




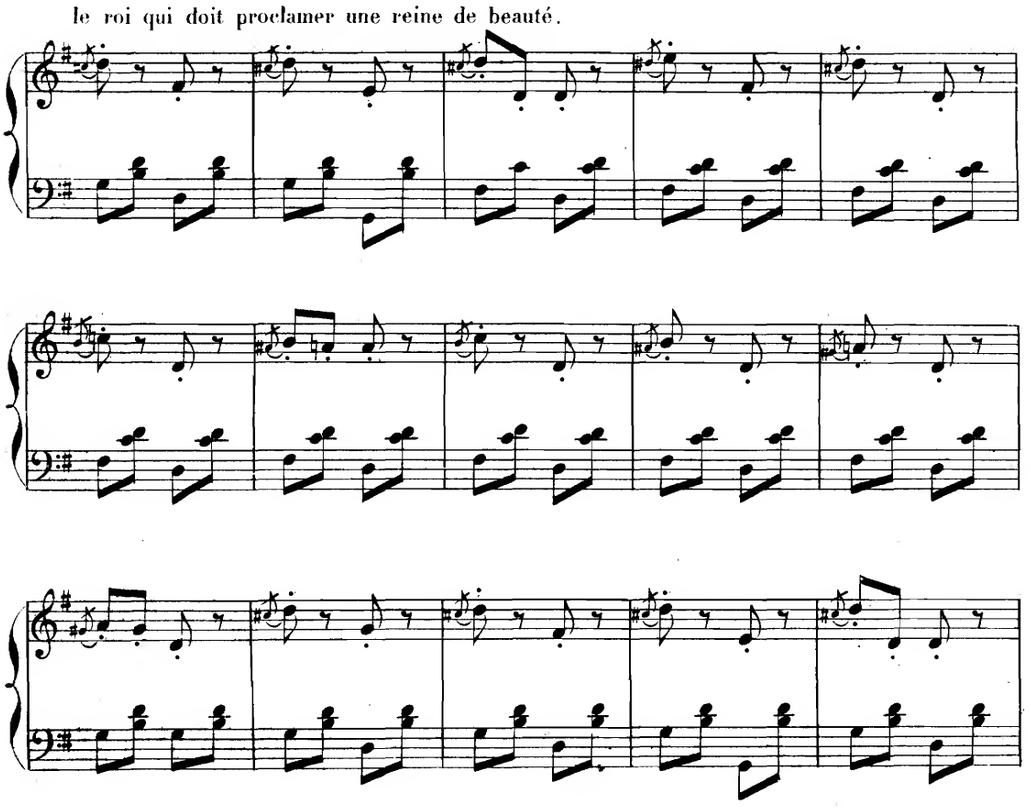

Tromb.

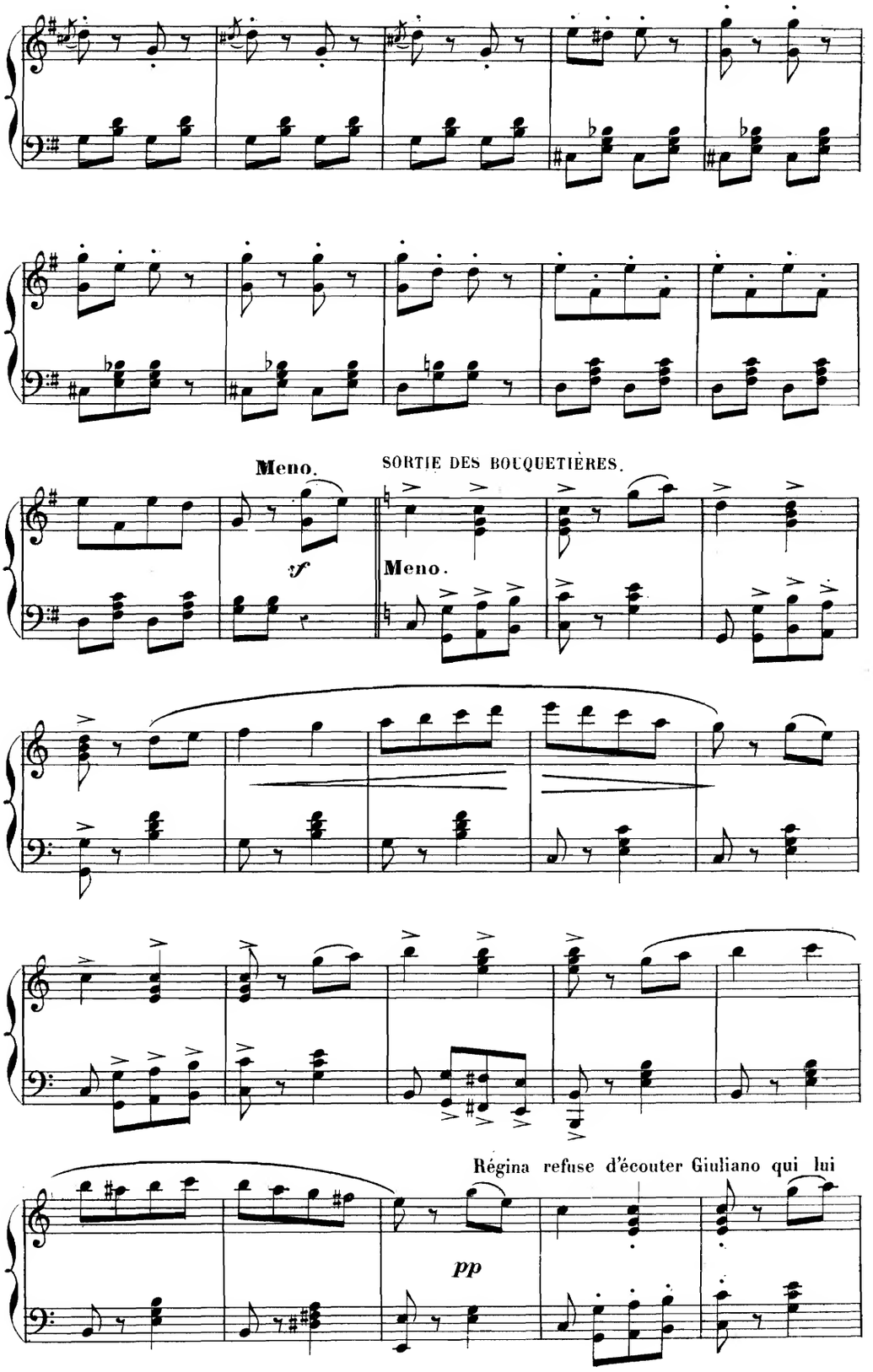


ENTRÉE DES BOUQUETIÈRES DE FERRARE qui viennent convoquer Régina à la fête donnée par

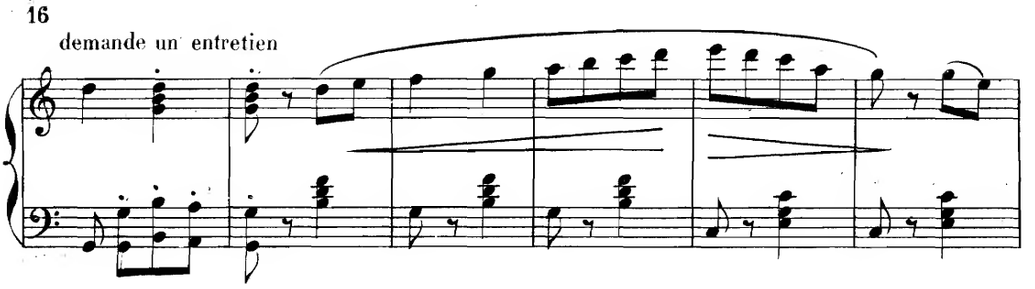


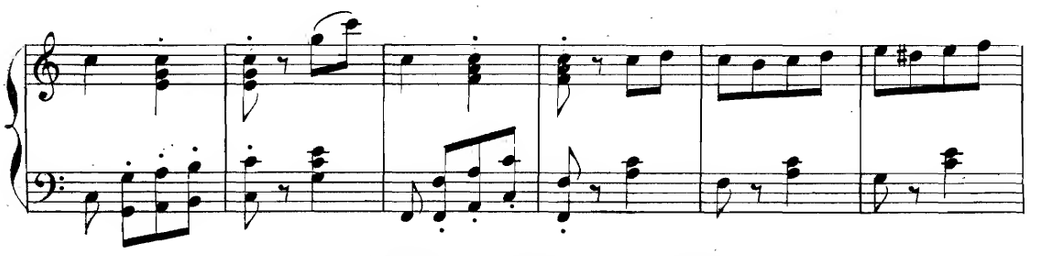
le roi qui doit proclamer une reine de beauté.



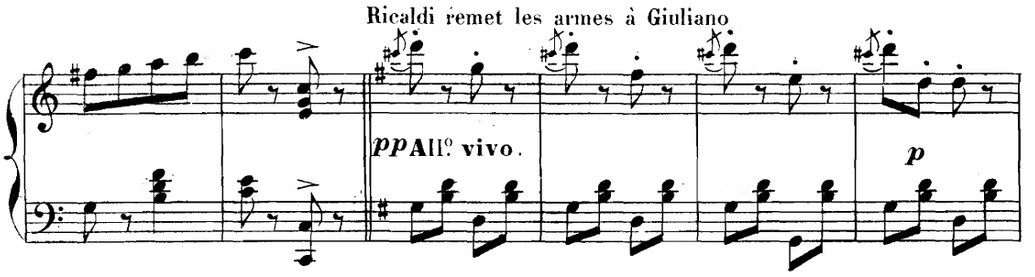

Meno.
SORTIE DES BOUQUETIÈRES.
Meno.
Régina refuse d'écouter Giuliano qui lui

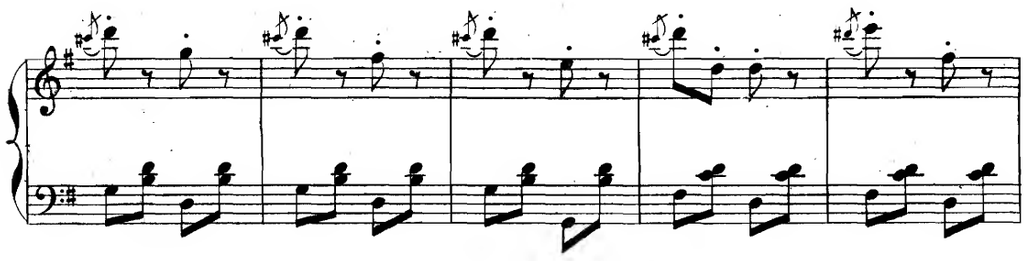
demande un entretien

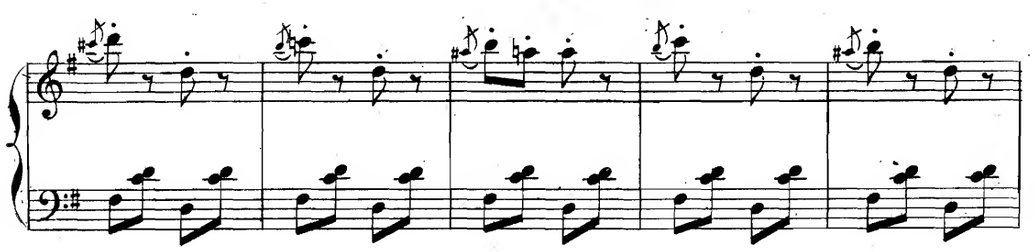




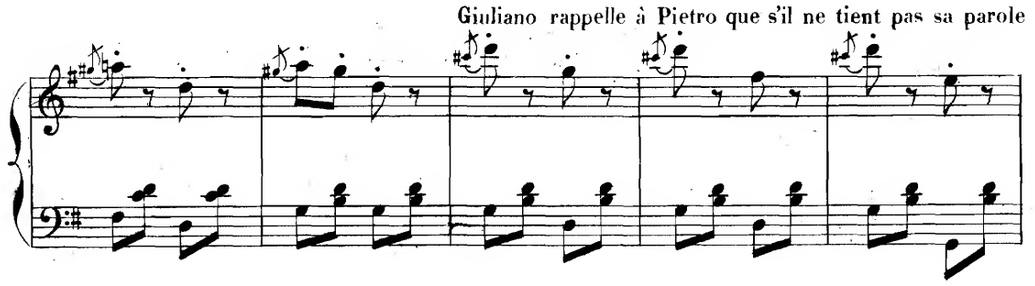
Ricaldi remet les armes à Giuliano



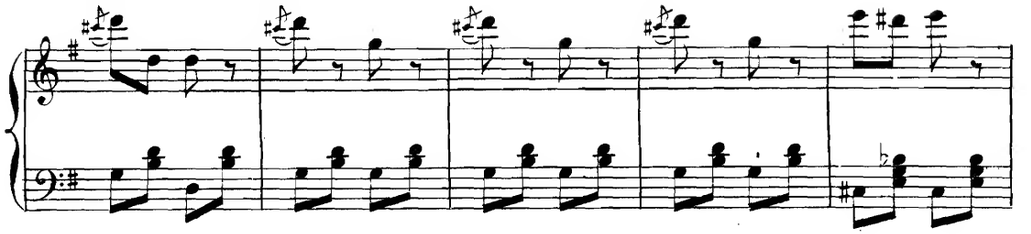


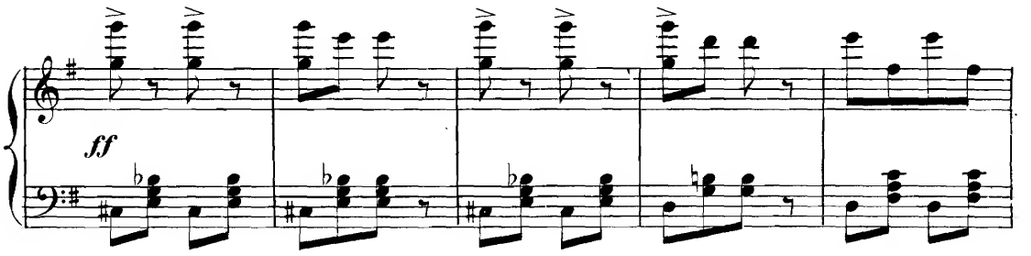


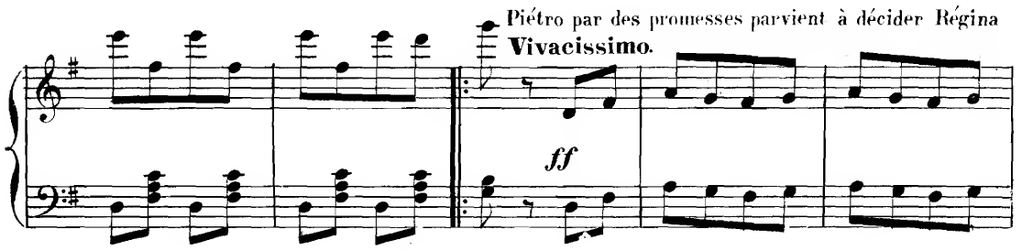
Giuliano rappelle à Pietro que s'il ne tient pas sa parole



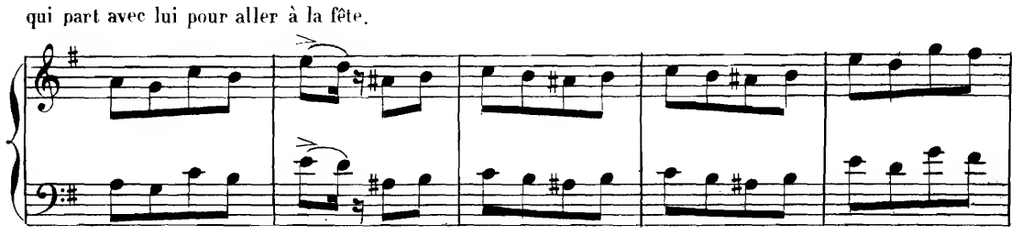
d'enlever Régina il le chatiera. (*il sort*)

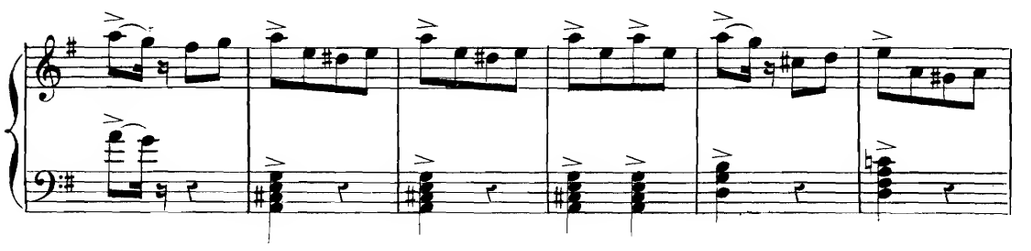


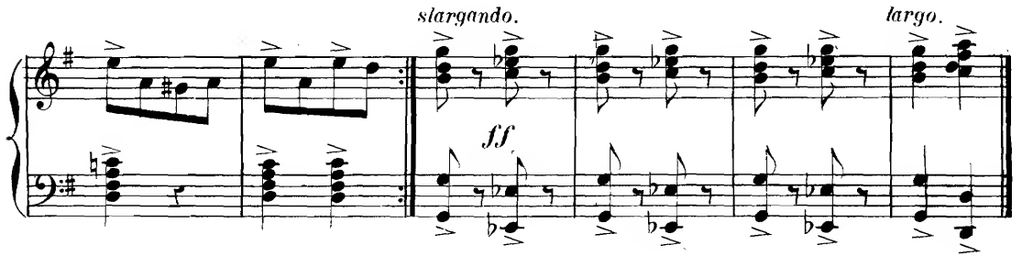




qui part avec lui pour aller à la fête.

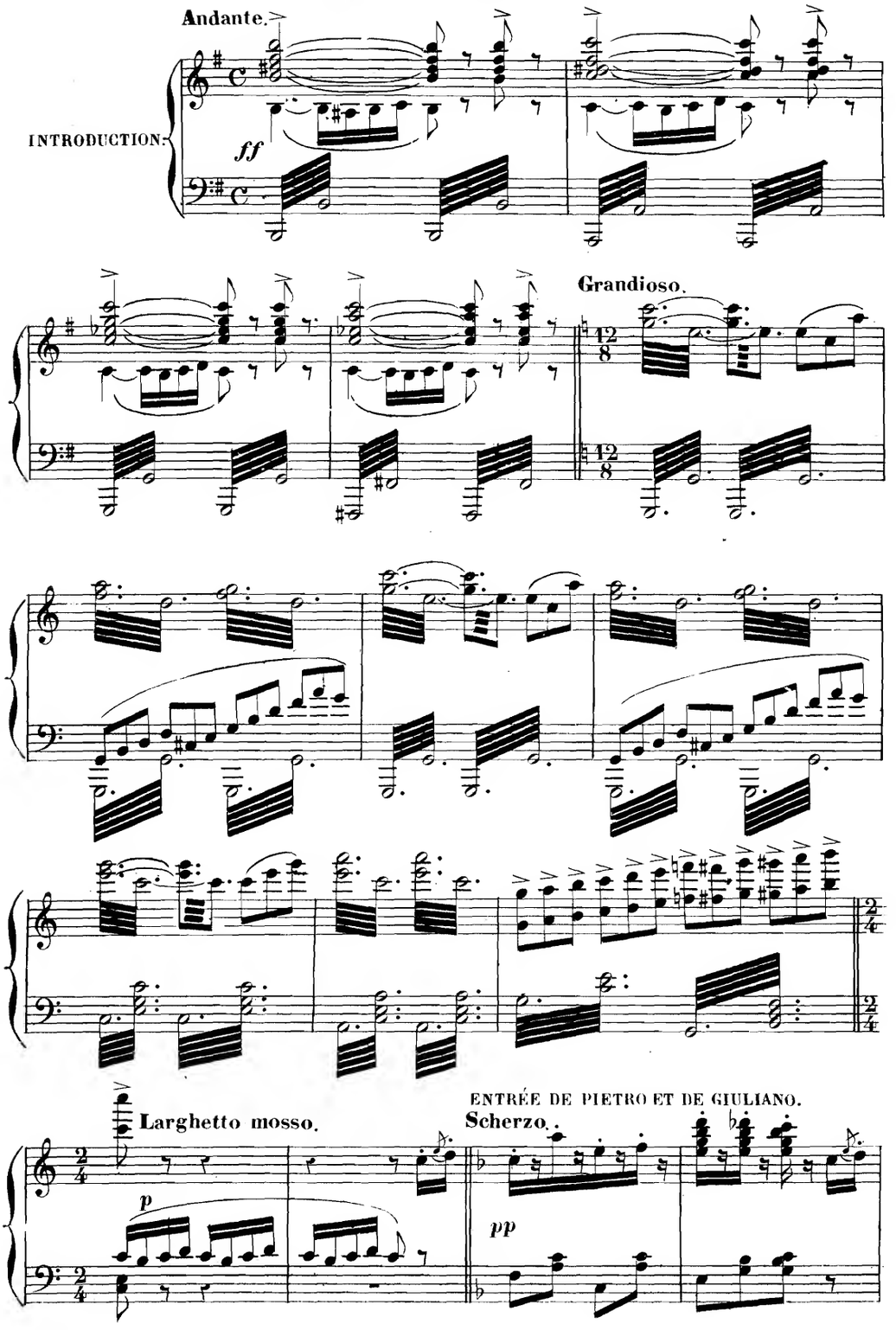


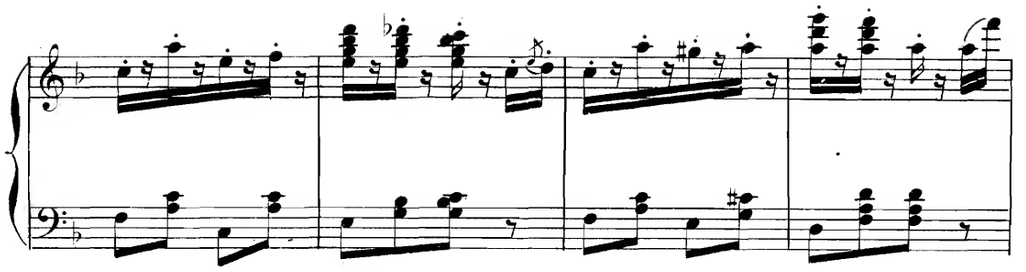


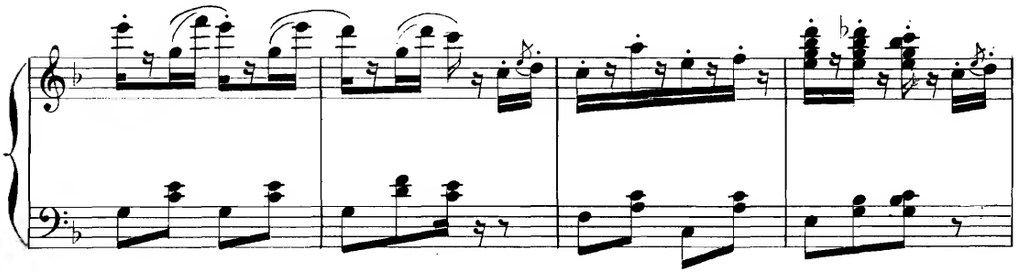


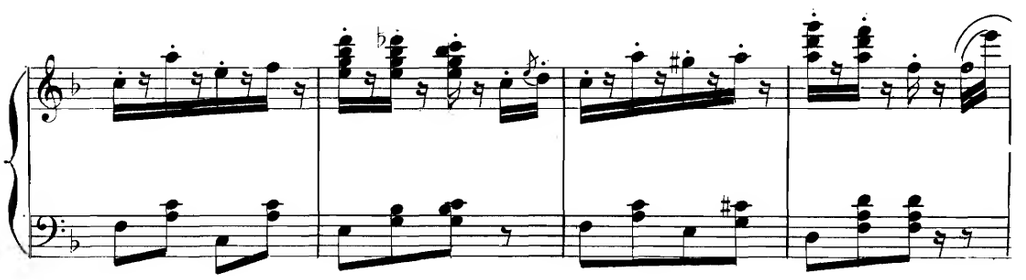
2e TABLEAU.

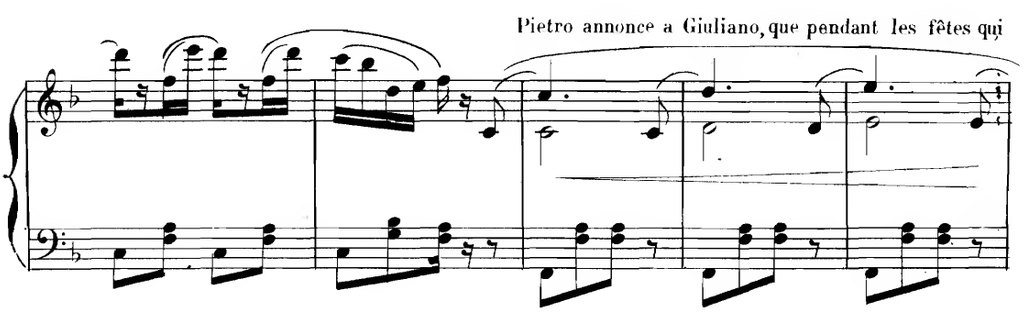
Jardins du palais de la maison d'Este.

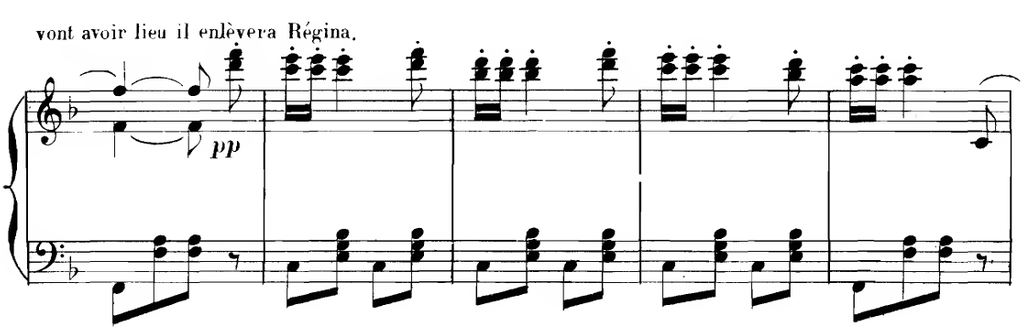


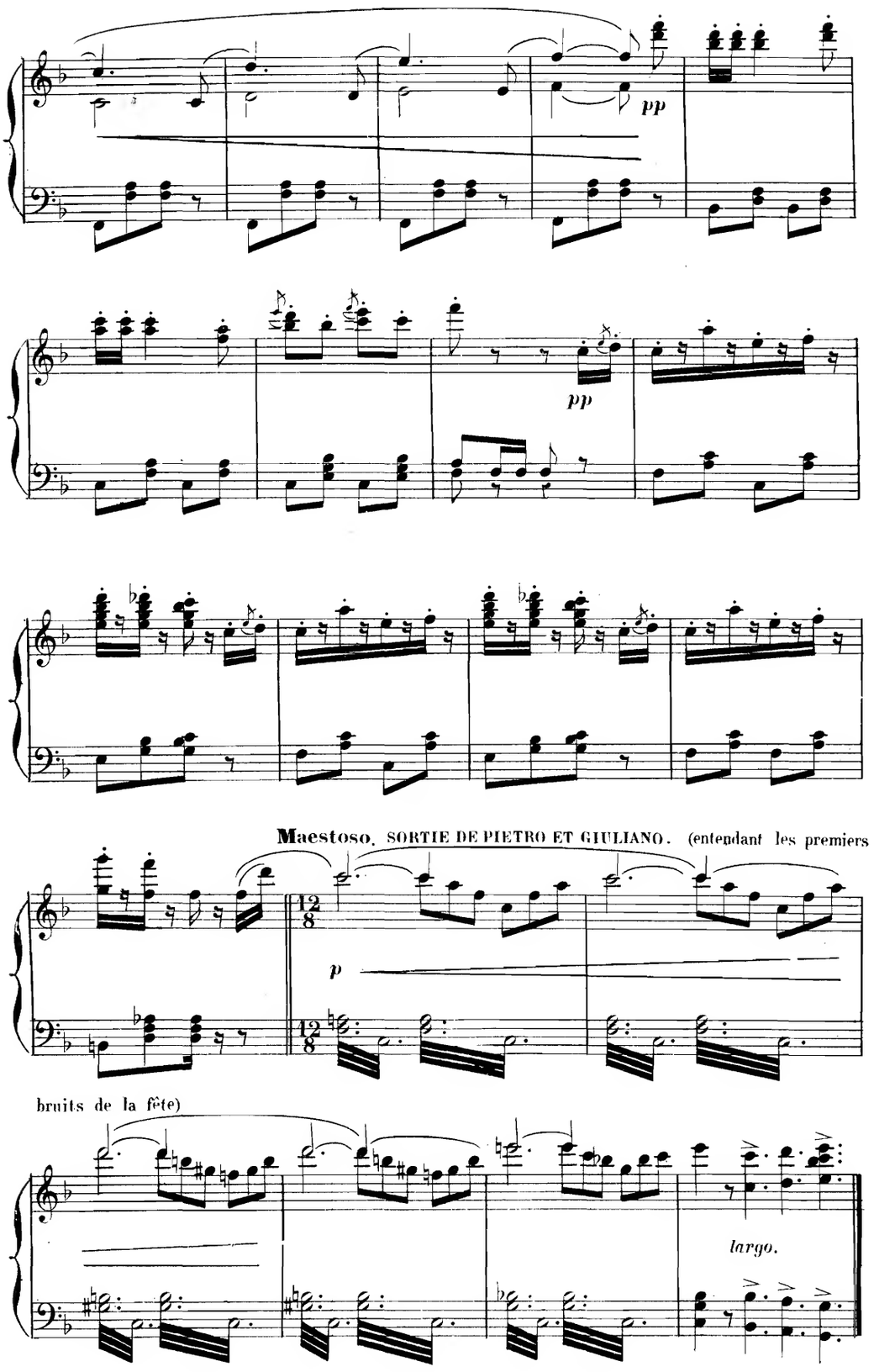







Pietro annonce a Giuliano, que pendant les fêtes qui

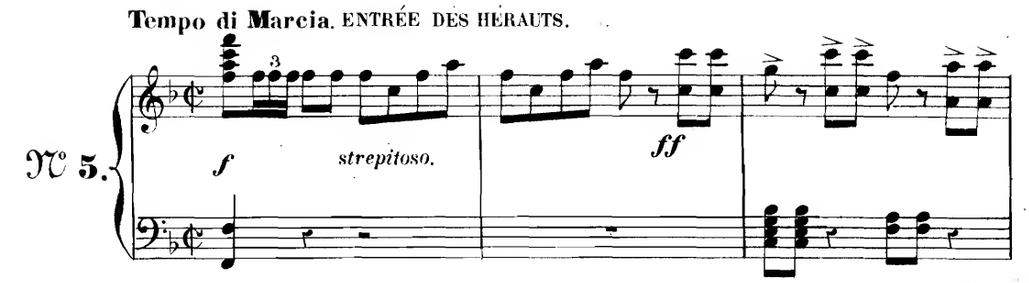

vont avoir lieu il enlèvera Régina.
pp


pp
pp
Maestoso. SORTIE DE PIETRO ET GIULIANO. (entendant les premiers
12/8
p
12/8
bruits de la fête)
largo.

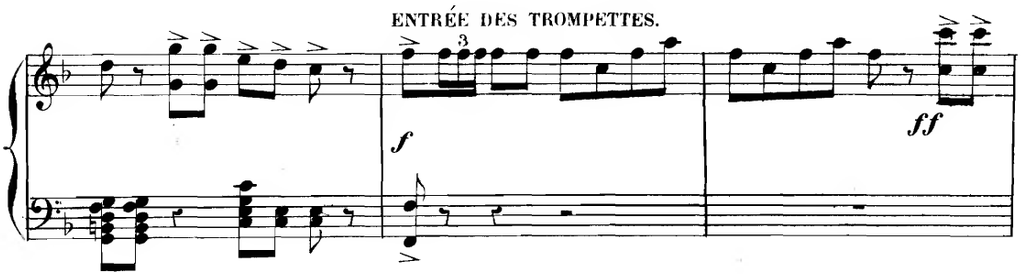
GRANDE MARCHE.

Tempo di Marcia. ENTRÉE DES HÉRAUTS.

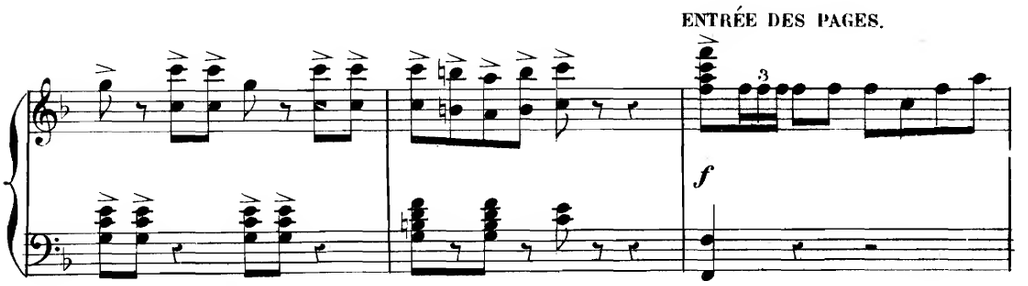
№ 5.

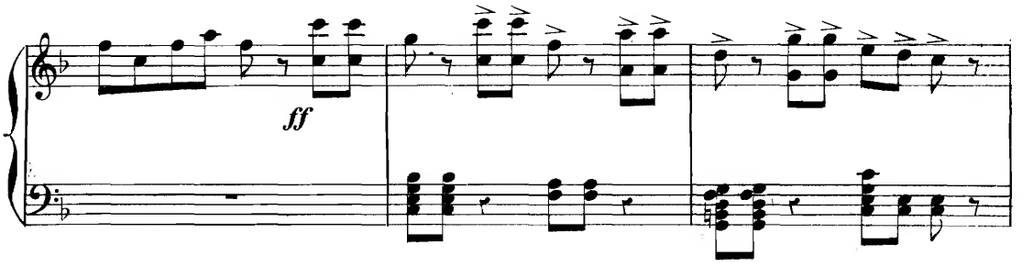


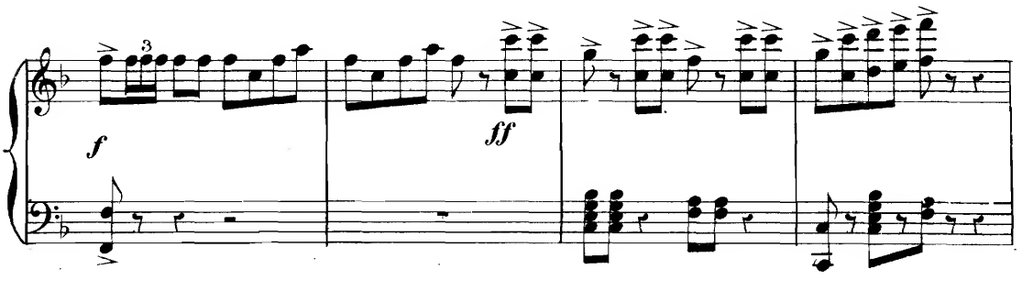
ENTRÉE DES TROMPETTES.

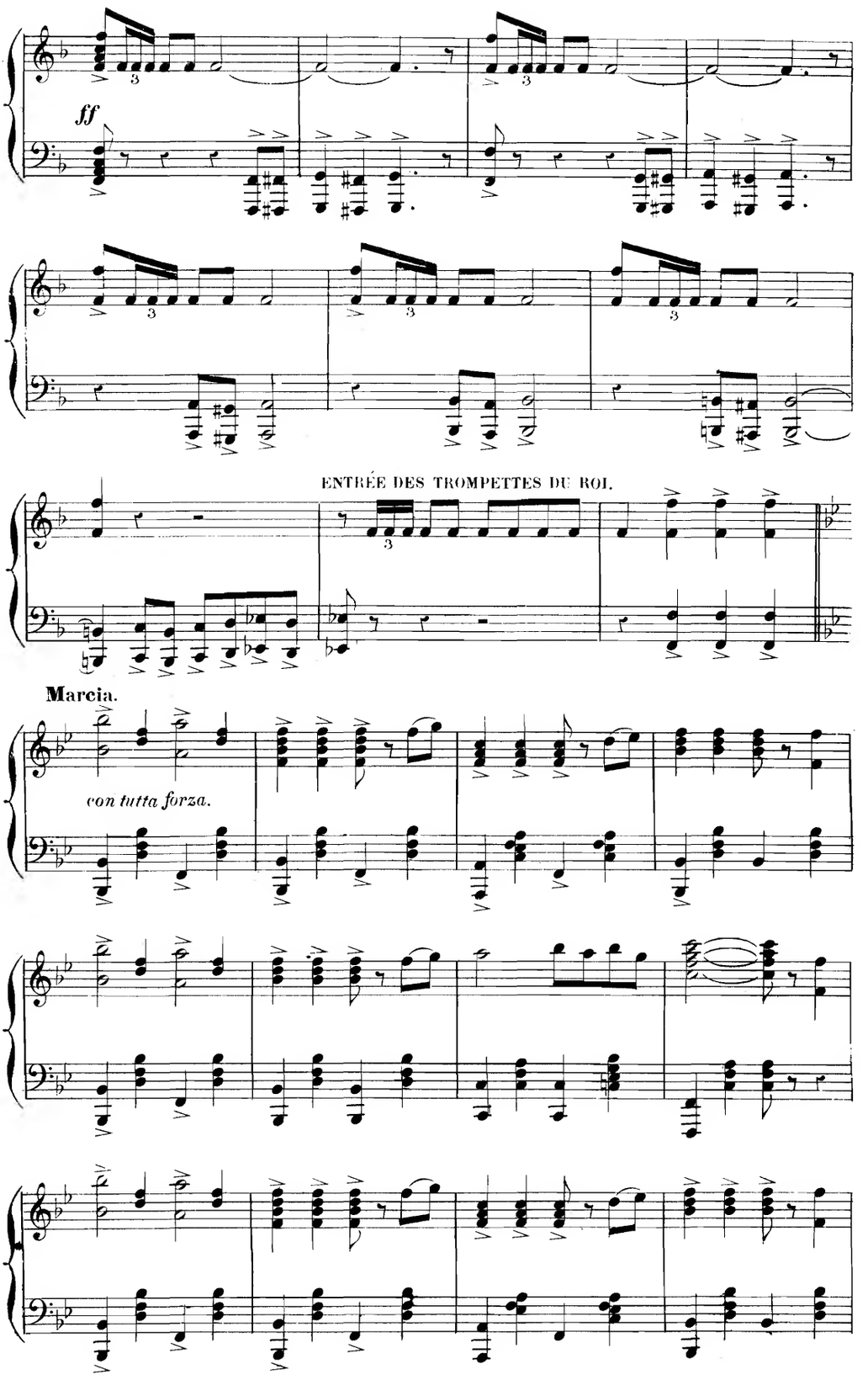


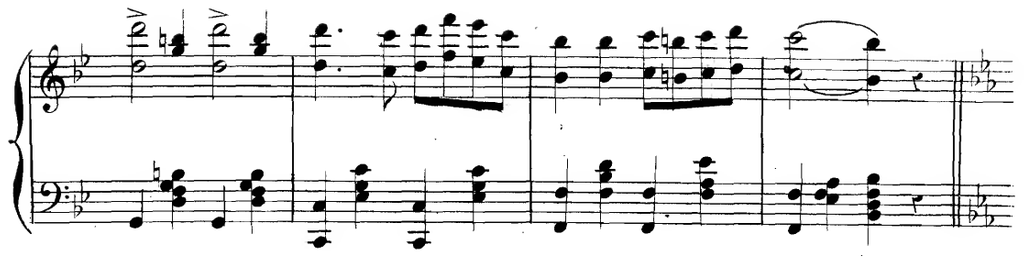
ENTRÉE DES PAGES.



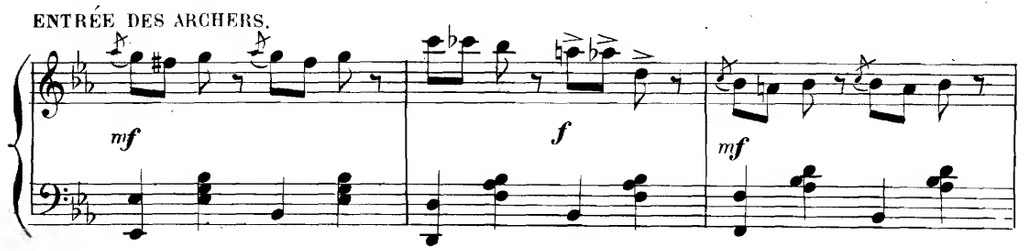


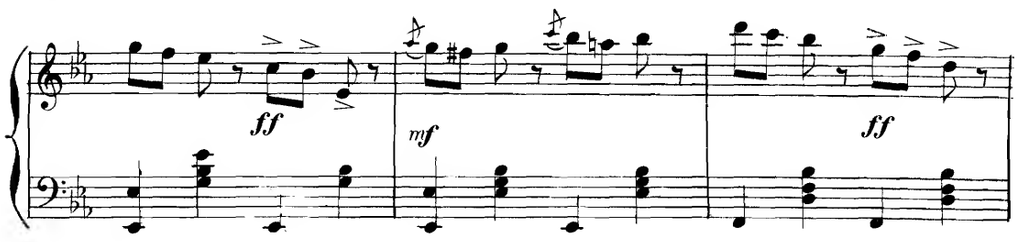


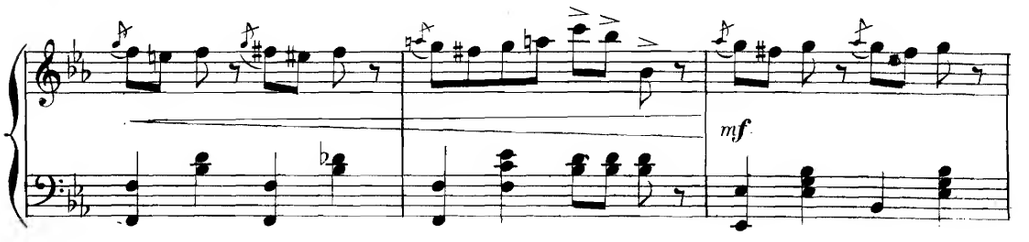

ff
ENTRÉE DES TROMPETTES DU ROI.
Marcia.
con tutta forza.

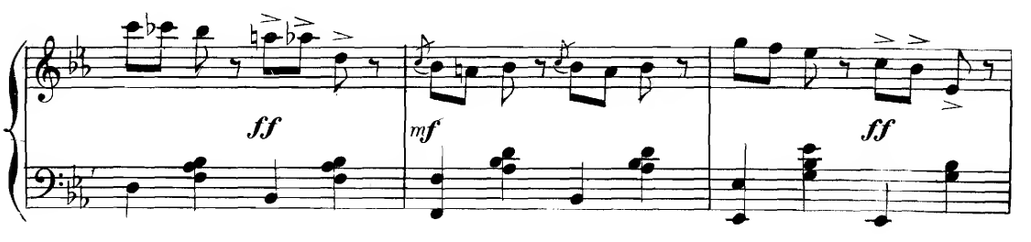


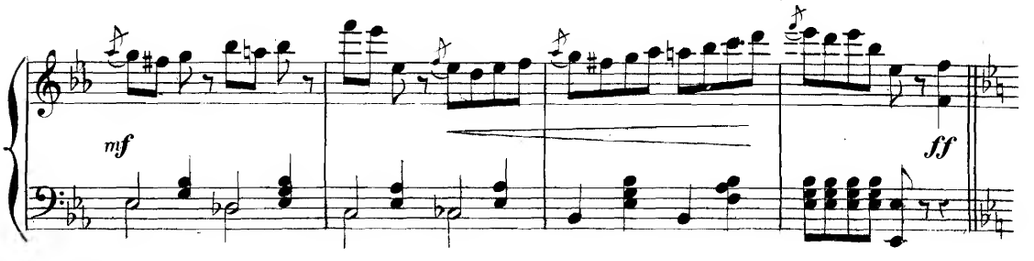
ENTRÉE DES ARCHERS.



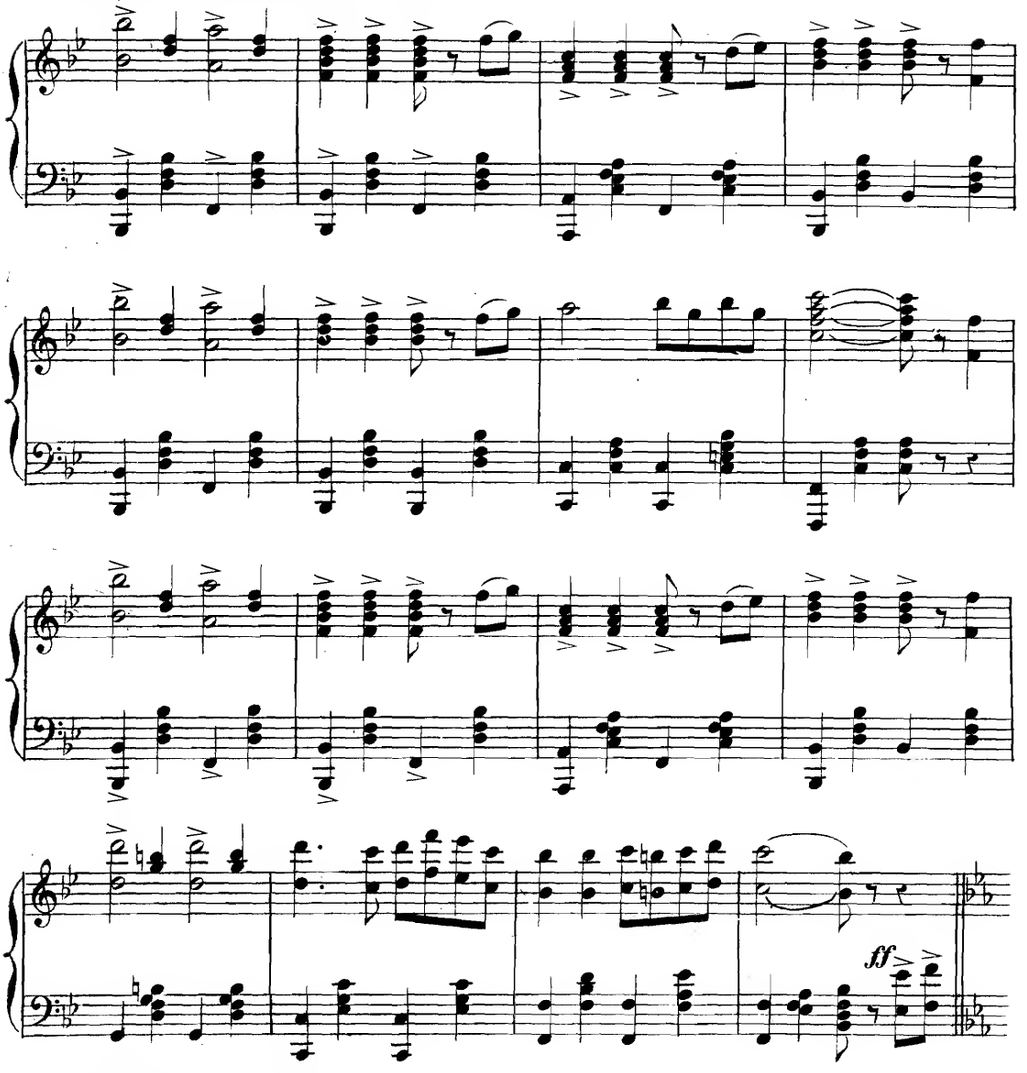




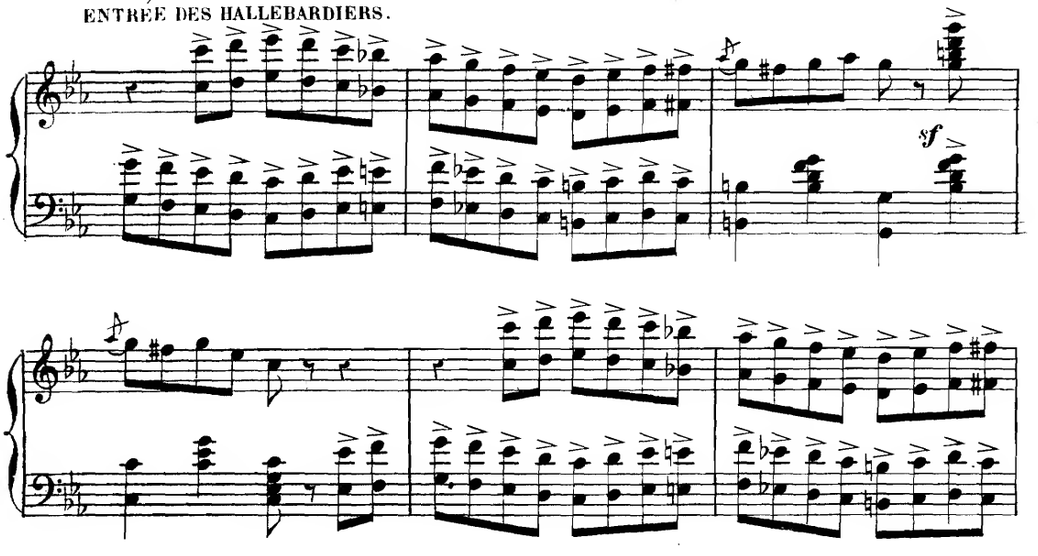


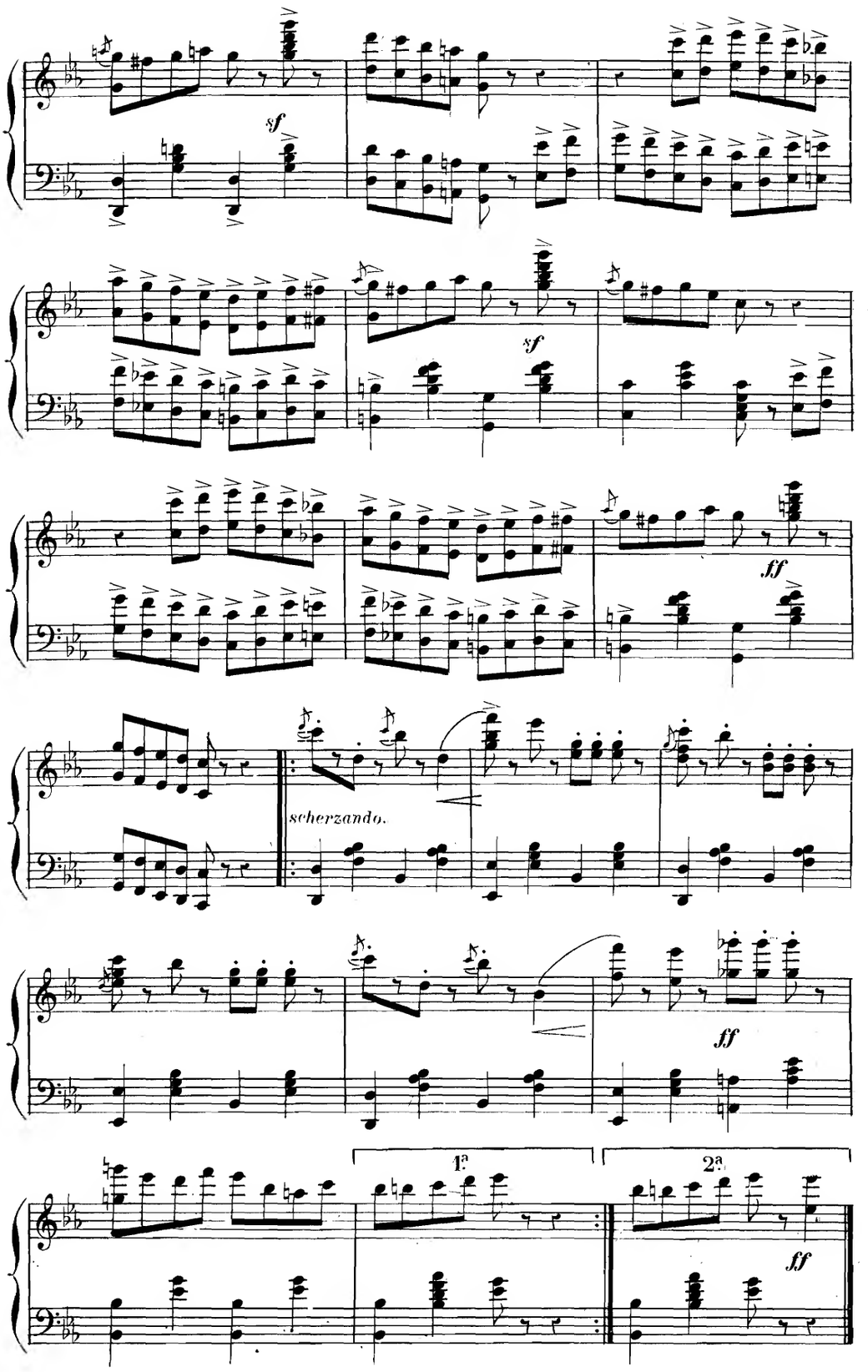


ENTRÉE DE LA MUSIQUE MILITAIRE.

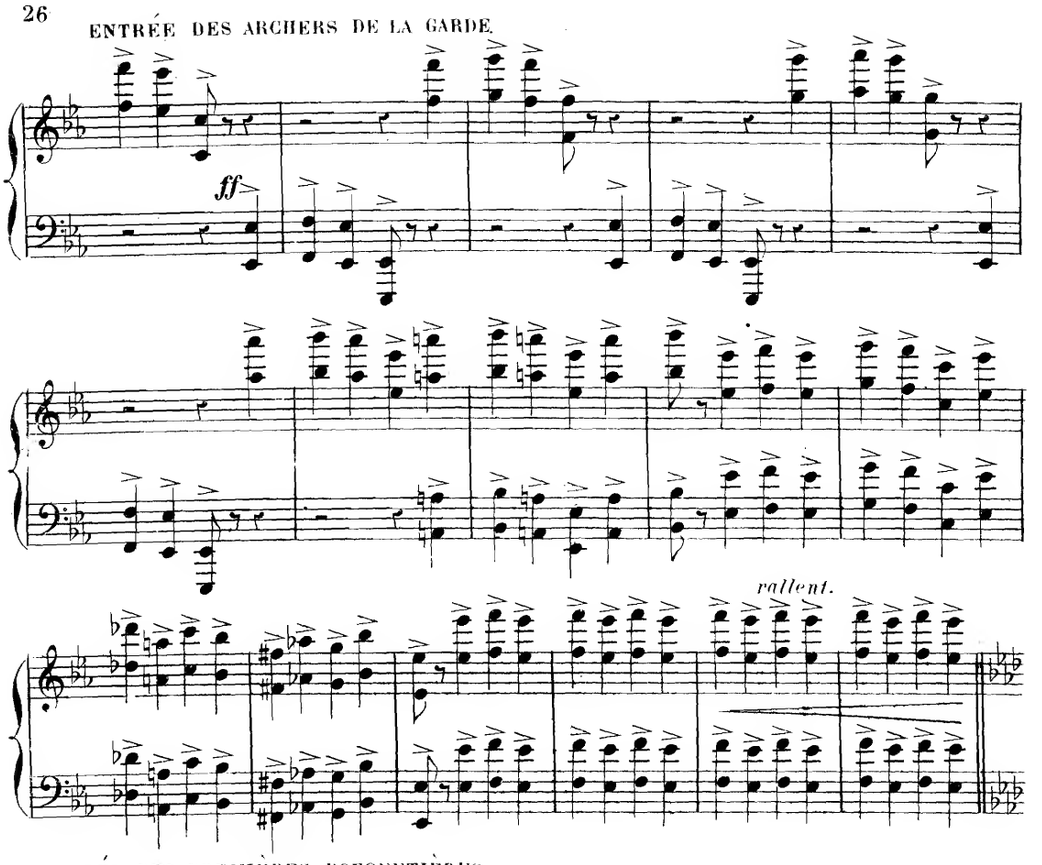


ENTRÉE DES HALLEBARDIERS.

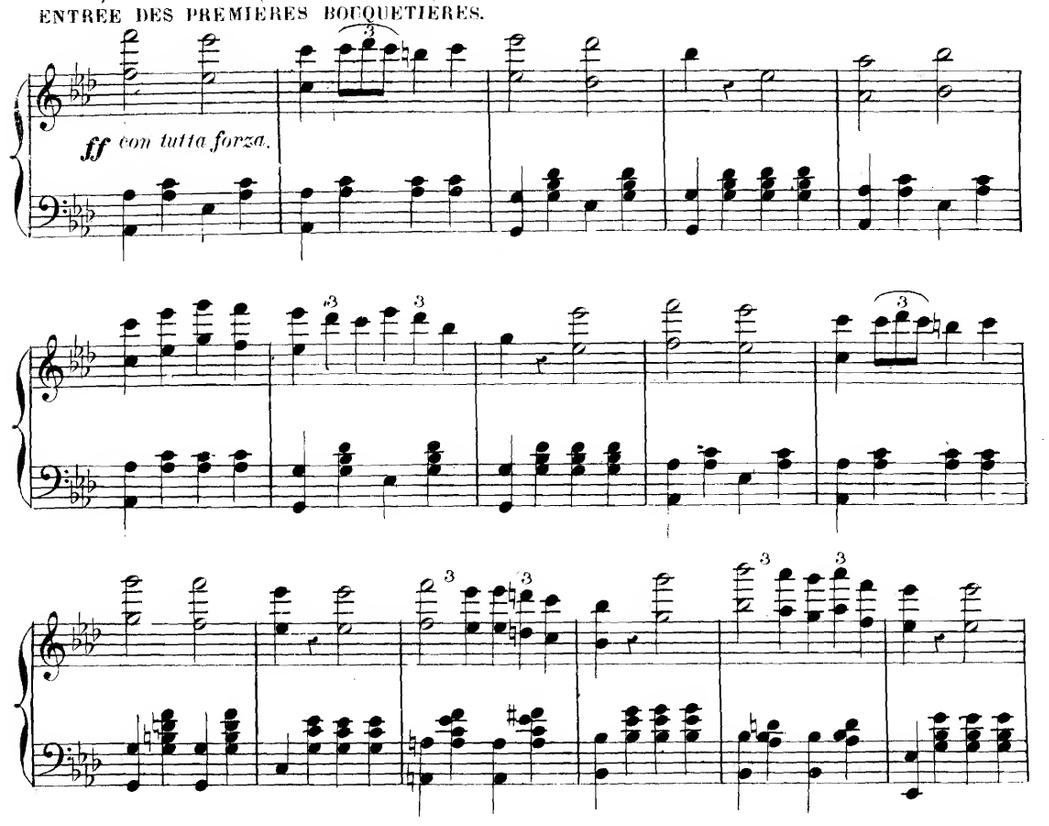



sf
sf
ff
scherzando.
ff
1ª
2ª
ff

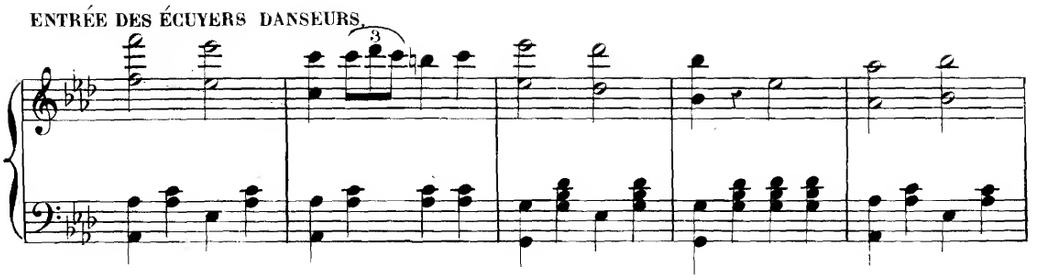
ENTRÉE DES ARCHERS DE LA GARDE.

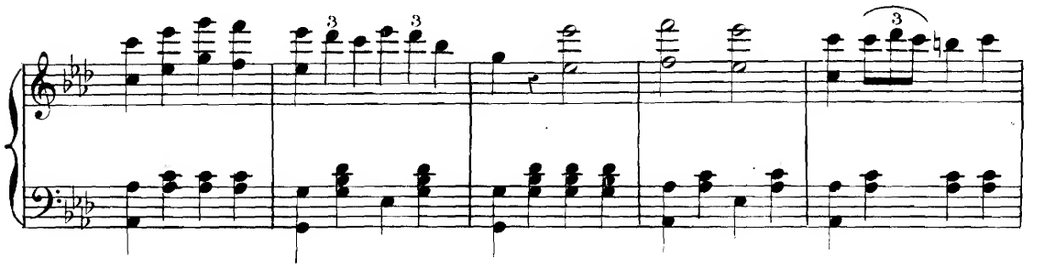


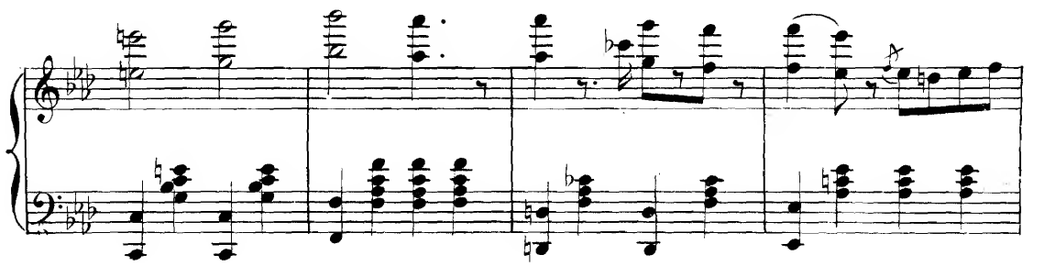
ENTRÉE DES PREMIÈRES BOUQUETIÈRES.



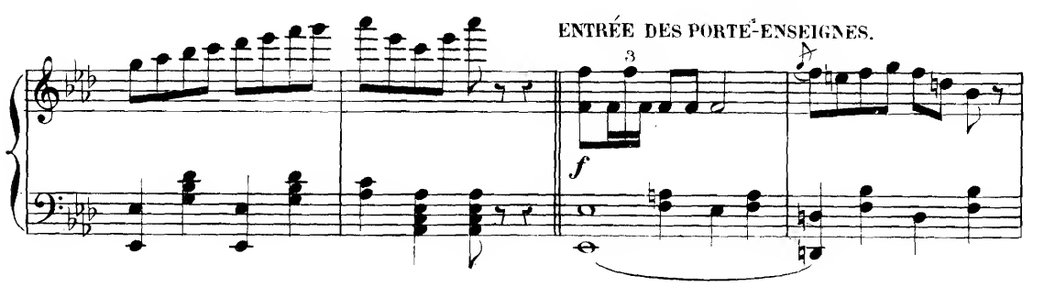
ENTRÉE DES ÉCUYERS DANSEURS.

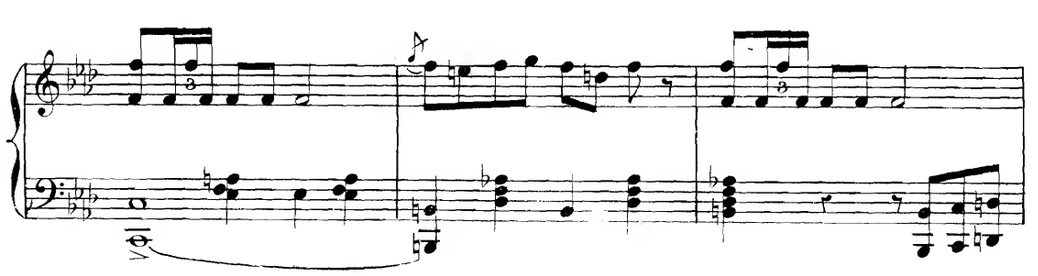


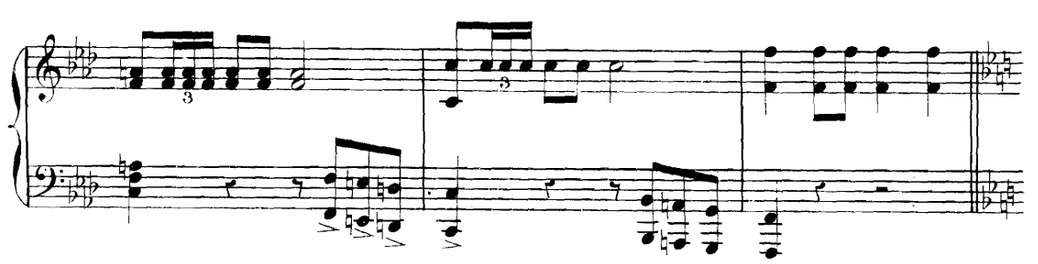




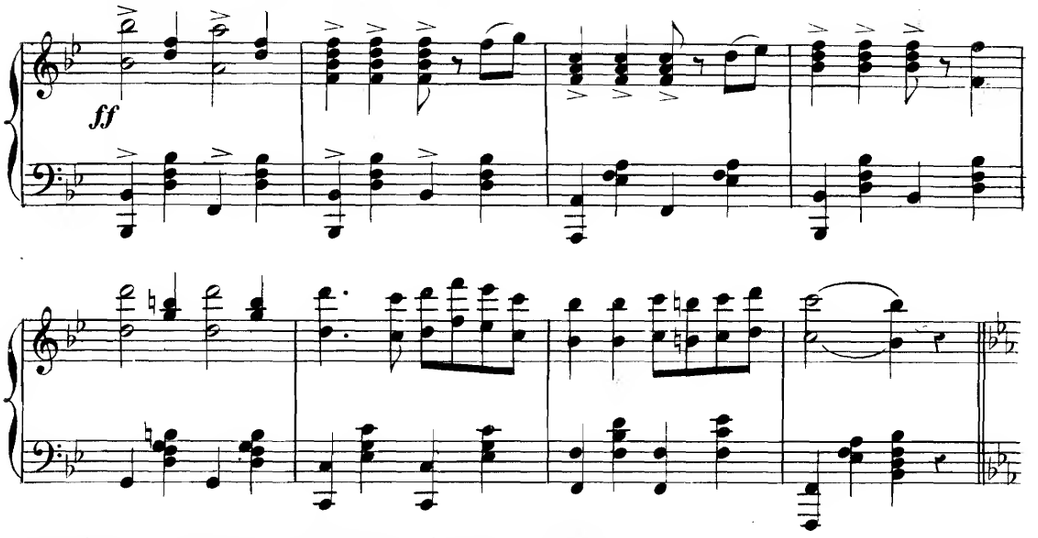
ENTRÉE DES PORTE-ENSEIGNES.



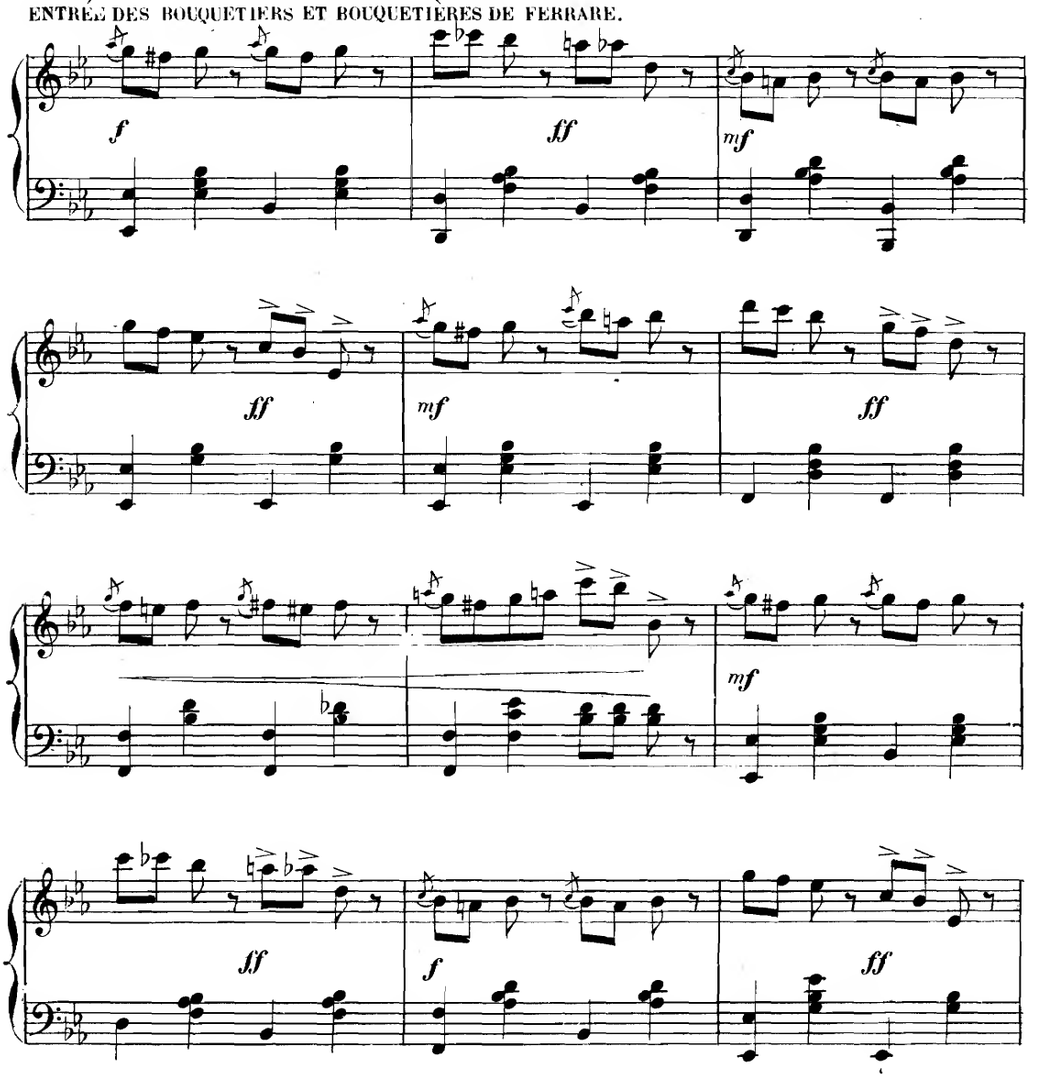


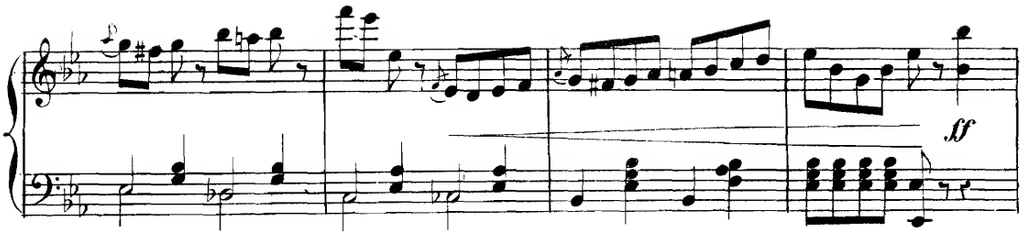


DÉFILÉ DES PORTE-ENSEIGNES.

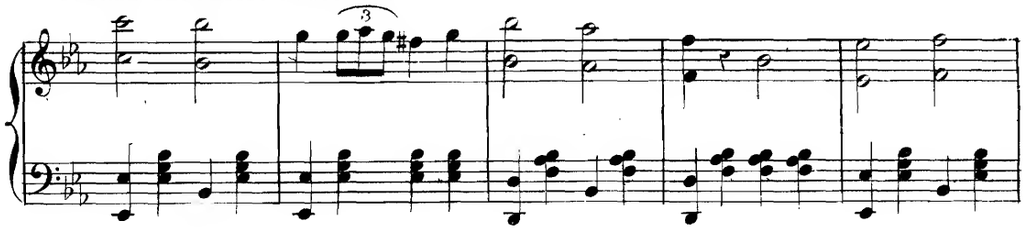


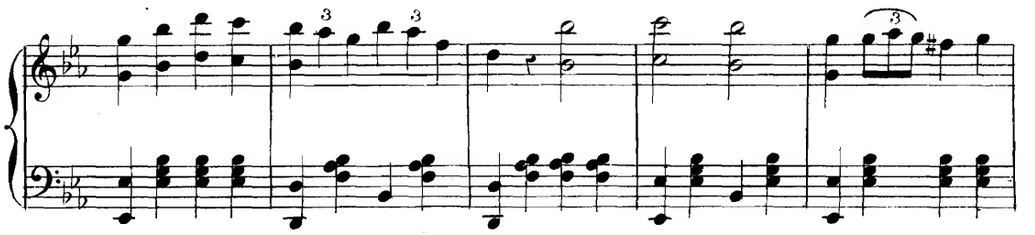
ENTRÉE DES BOUQUETIERS ET BOUQUETIÈRES DE FERRARE.

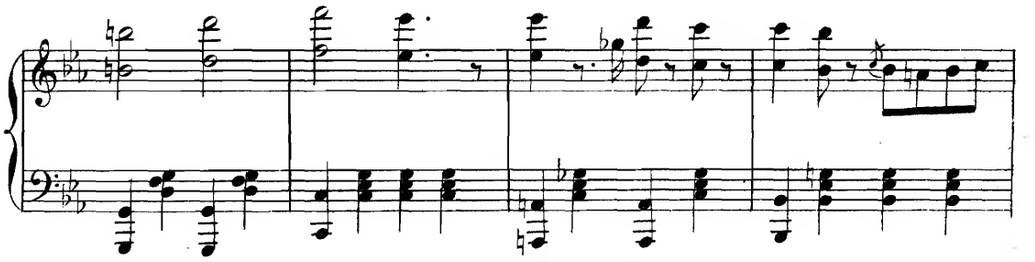




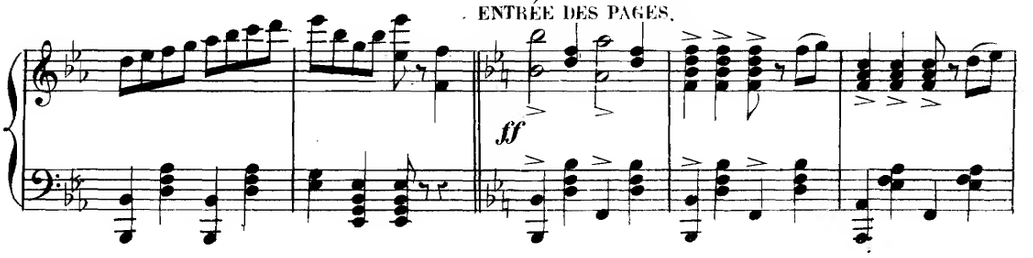
ENTRÉE DES PETITS BOUFFONS.



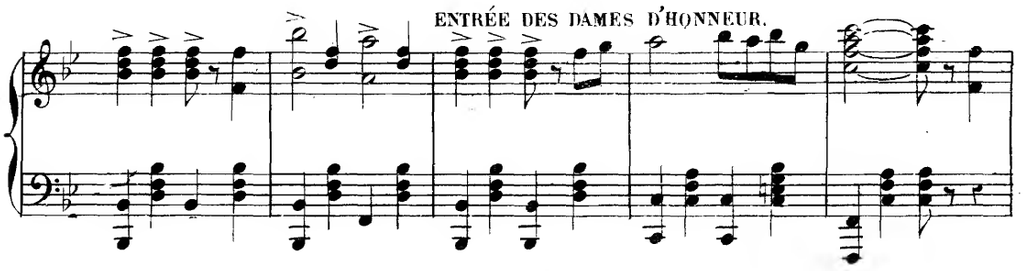




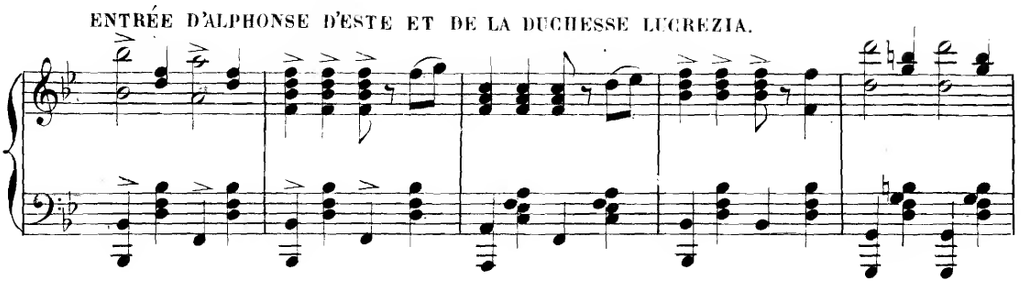
ENTRÉE DES PAGES.

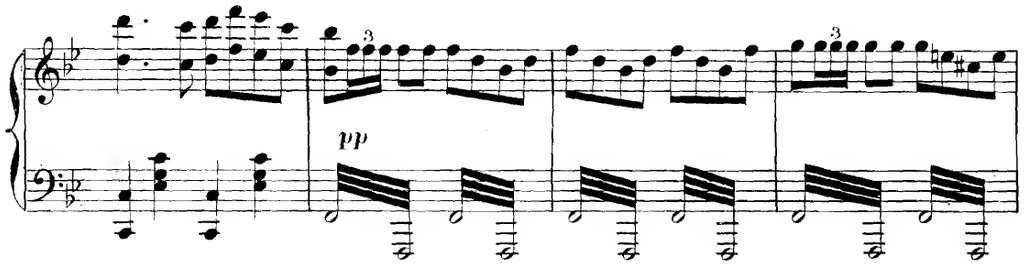


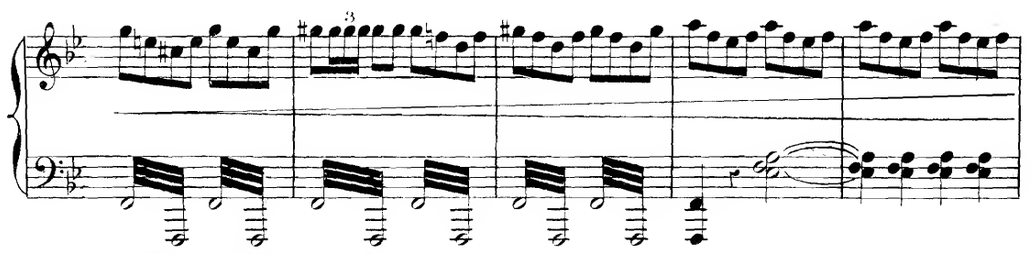
ENTRÉE DES DAMES D'HONNEUR.



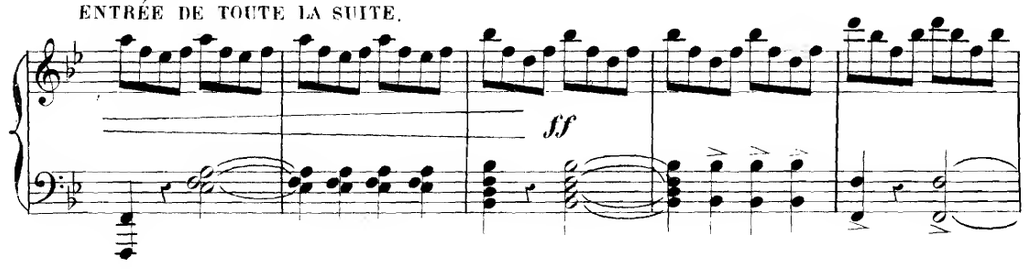
ENTRÉE D'ALPHONSE D'ESTE ET DE LA DUCHESSE LUCREZIA.

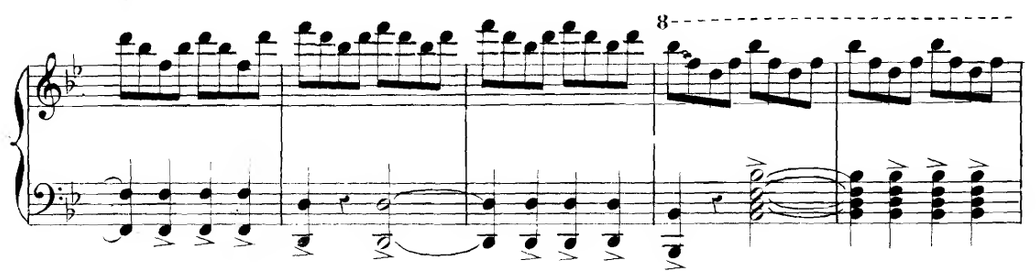


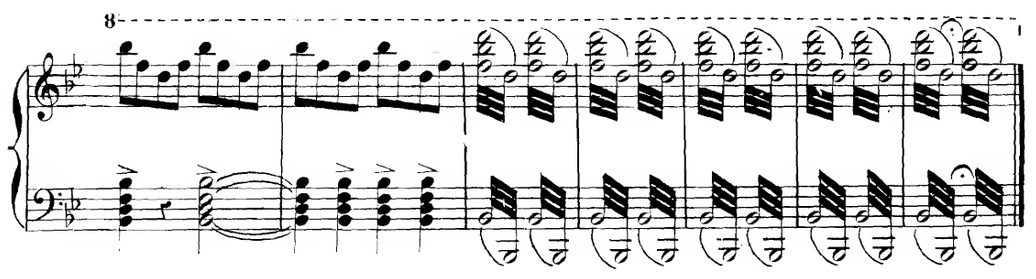




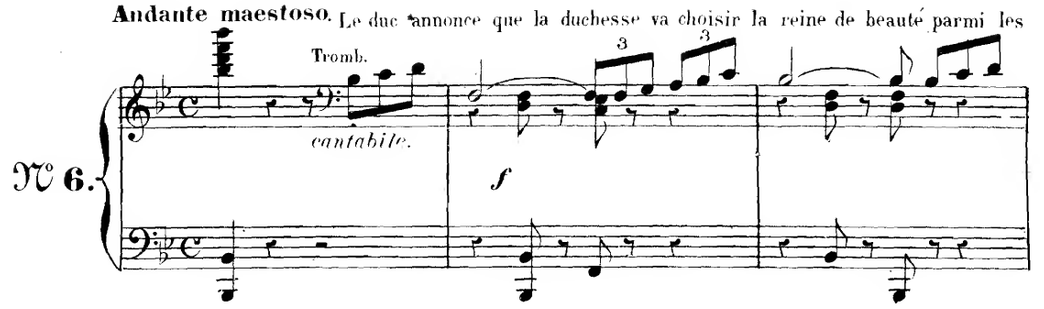
ENTRÉE DE TOUTE LA SUITE.





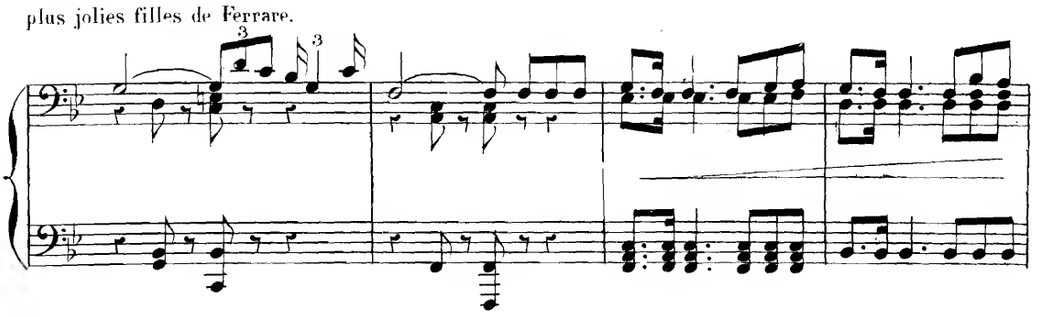


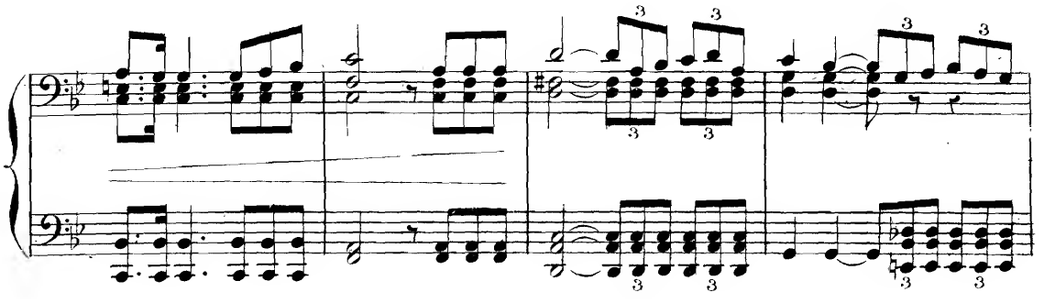
Andante maestoso. Le duc annonce que la duchesse va choisir la reine de beauté parmi les



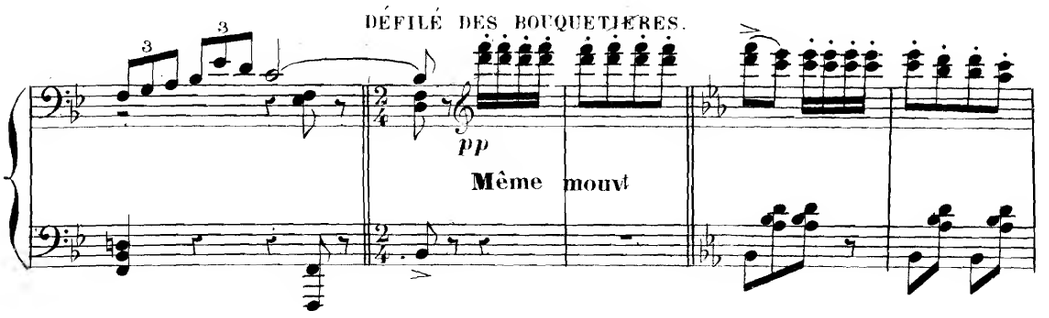
№ 6.

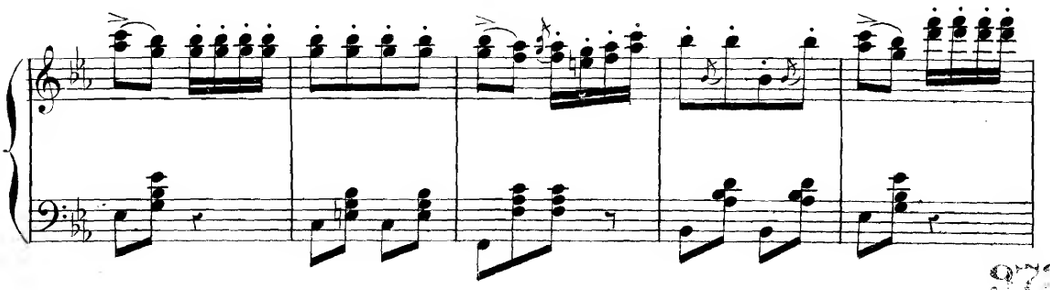
plus jolies filles de Ferrare.

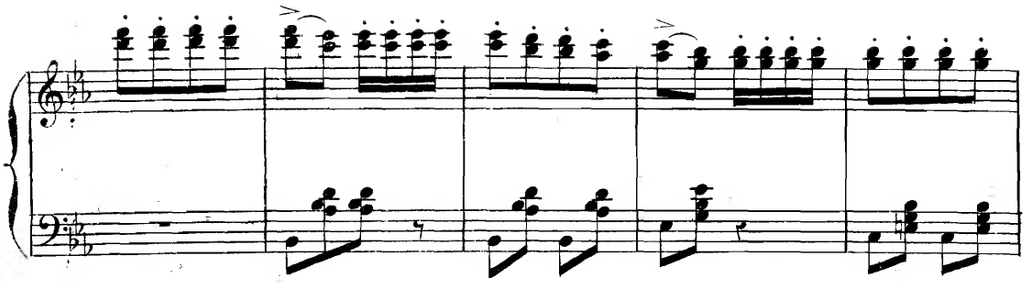




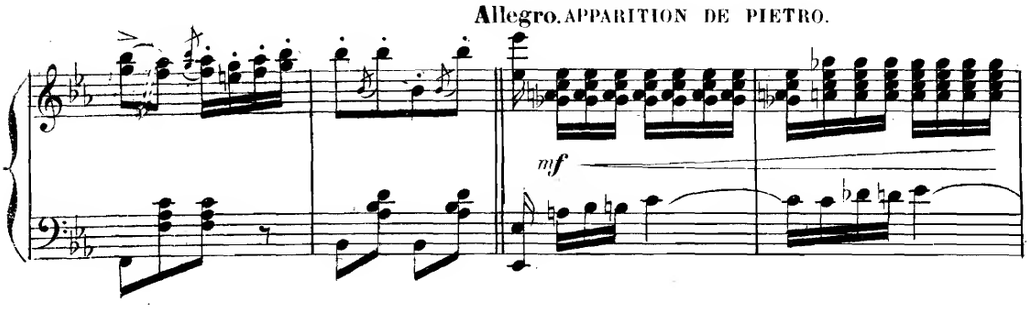
DÉFILÉ DES BOUQUETIÈRES.

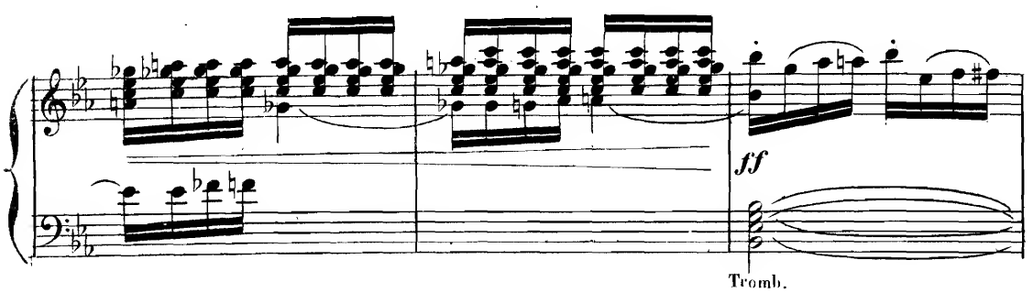


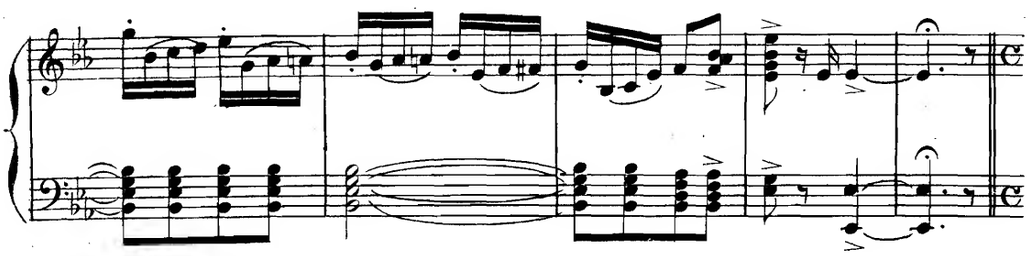




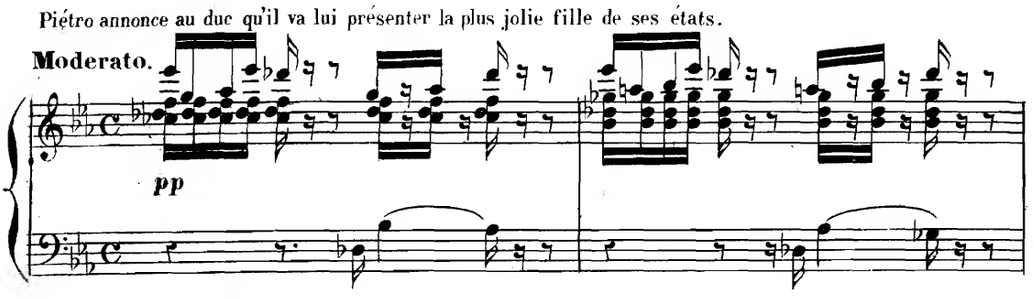
Allegro. APPARITION DE PIETRO.

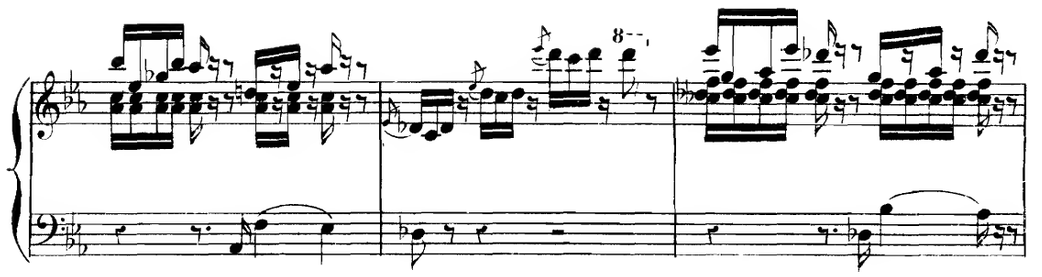


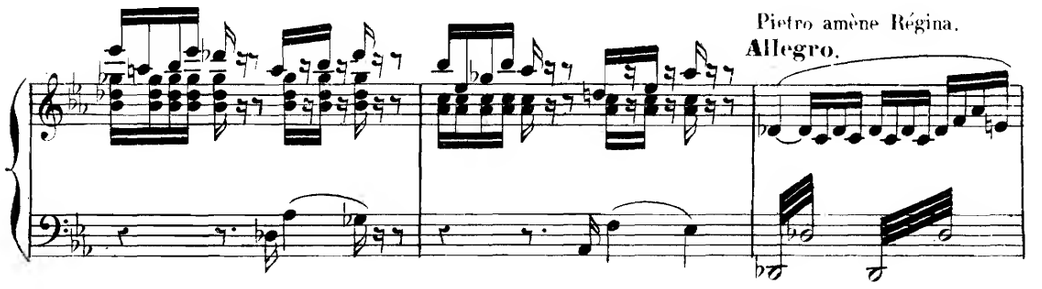


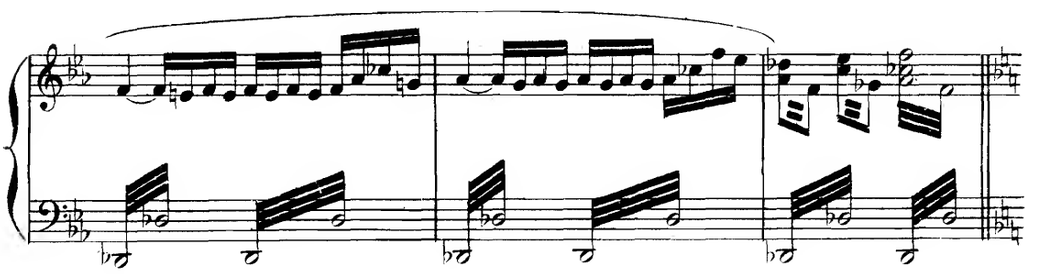


Piétro annonce au duc qu'il va lui présenter la plus jolie fille de ses états.

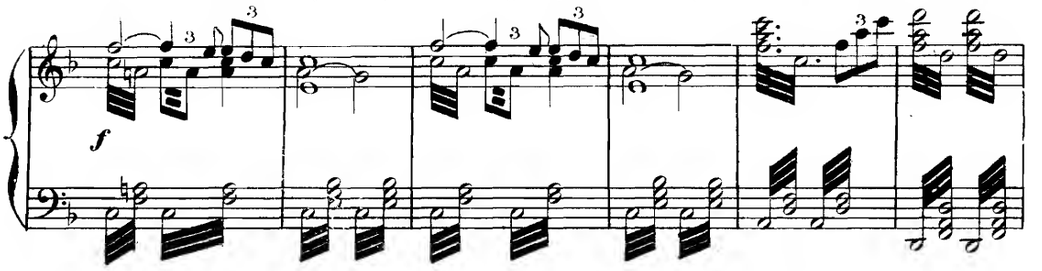


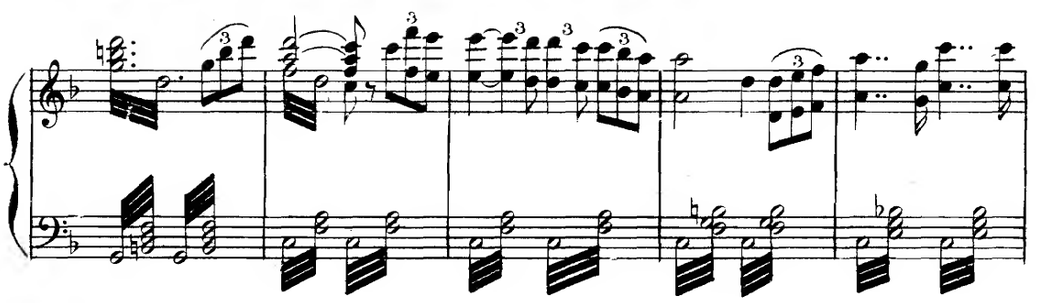






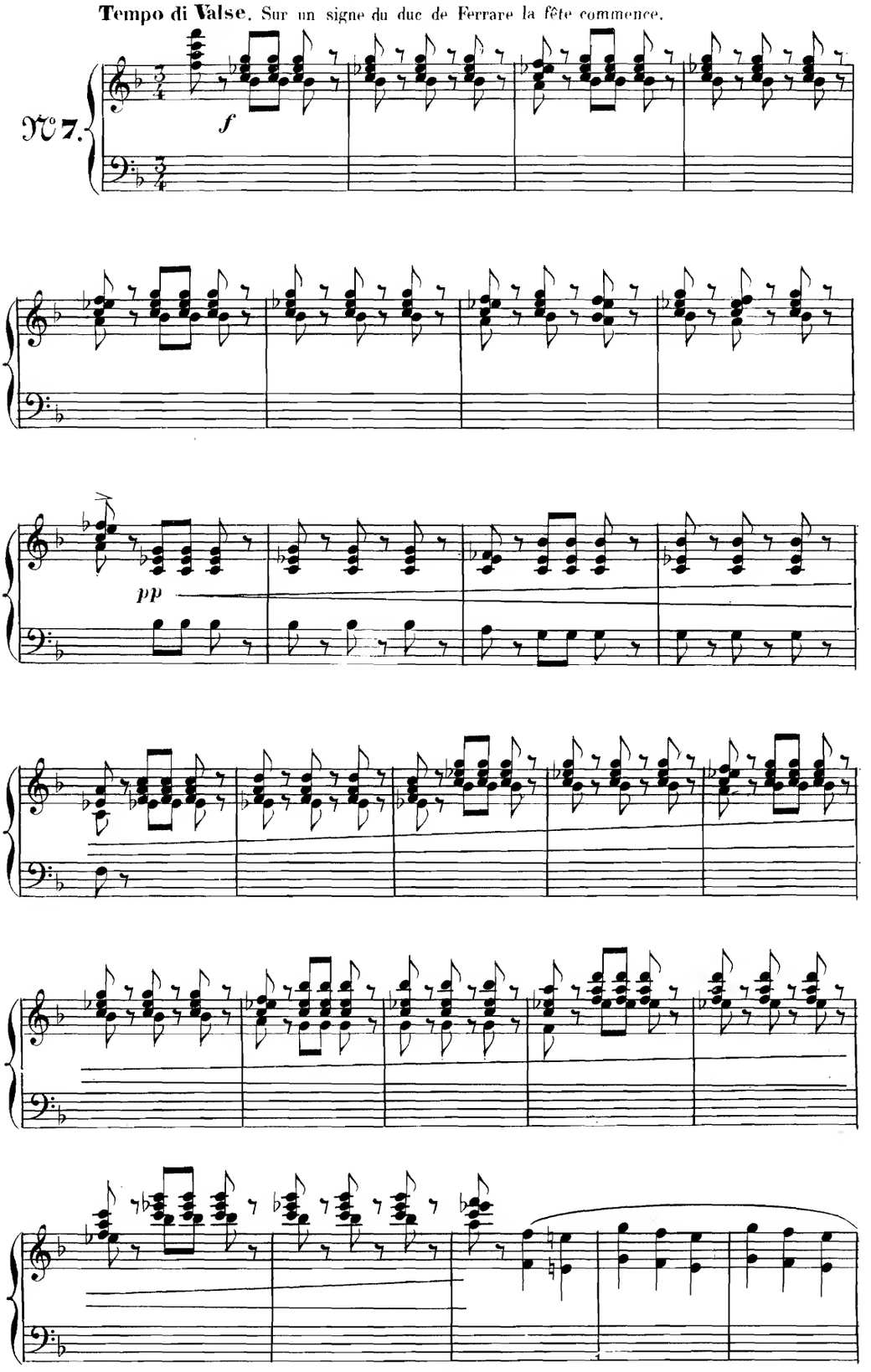
Pietro enlève devant l'admiration générale, le voile de Régina qui aussitôt est proclamée reine de beauté par la duchesse.





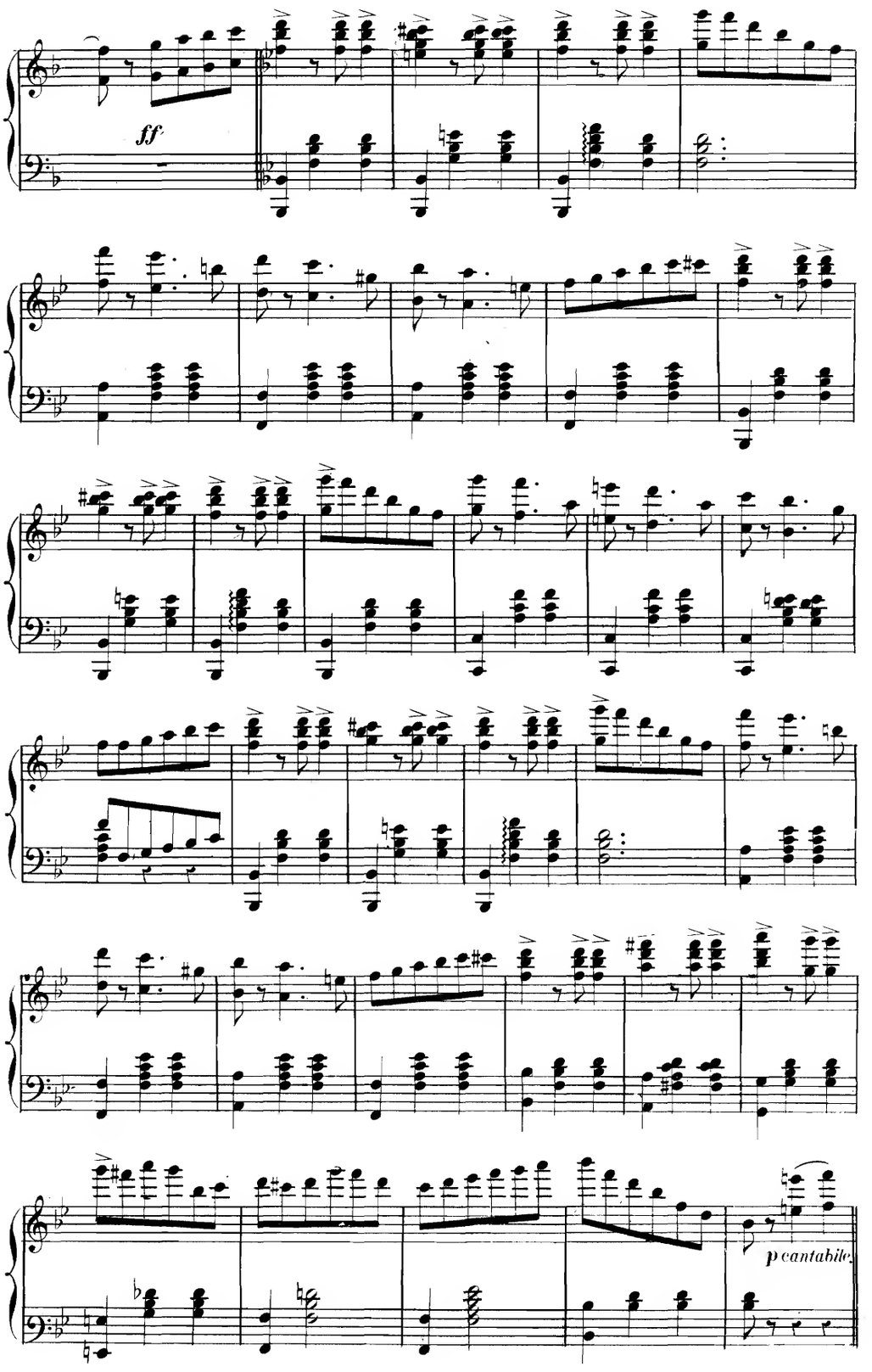
Tempo di Valse. Sur un signe du duc de Ferrare la fête commence.

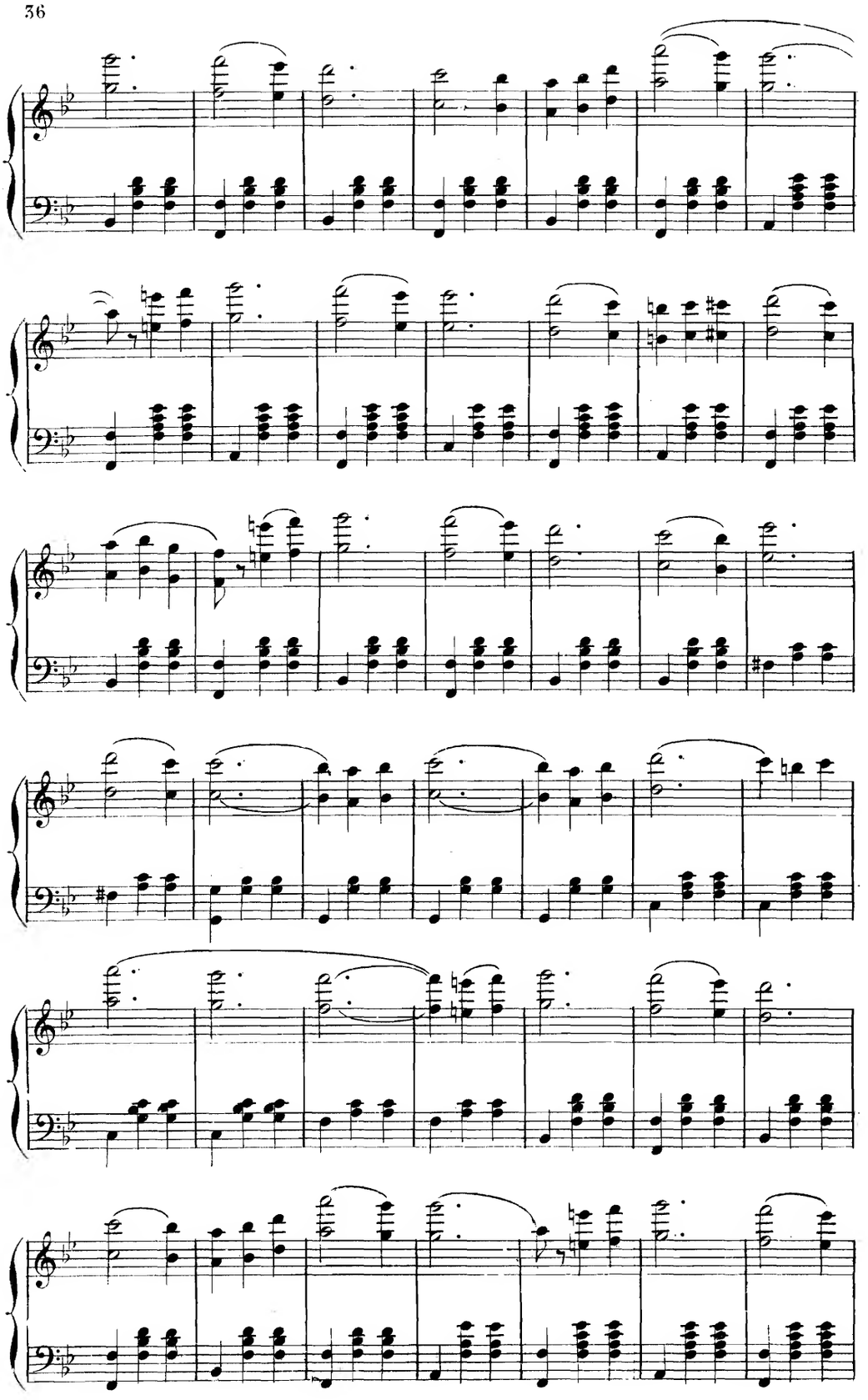
№ 7.

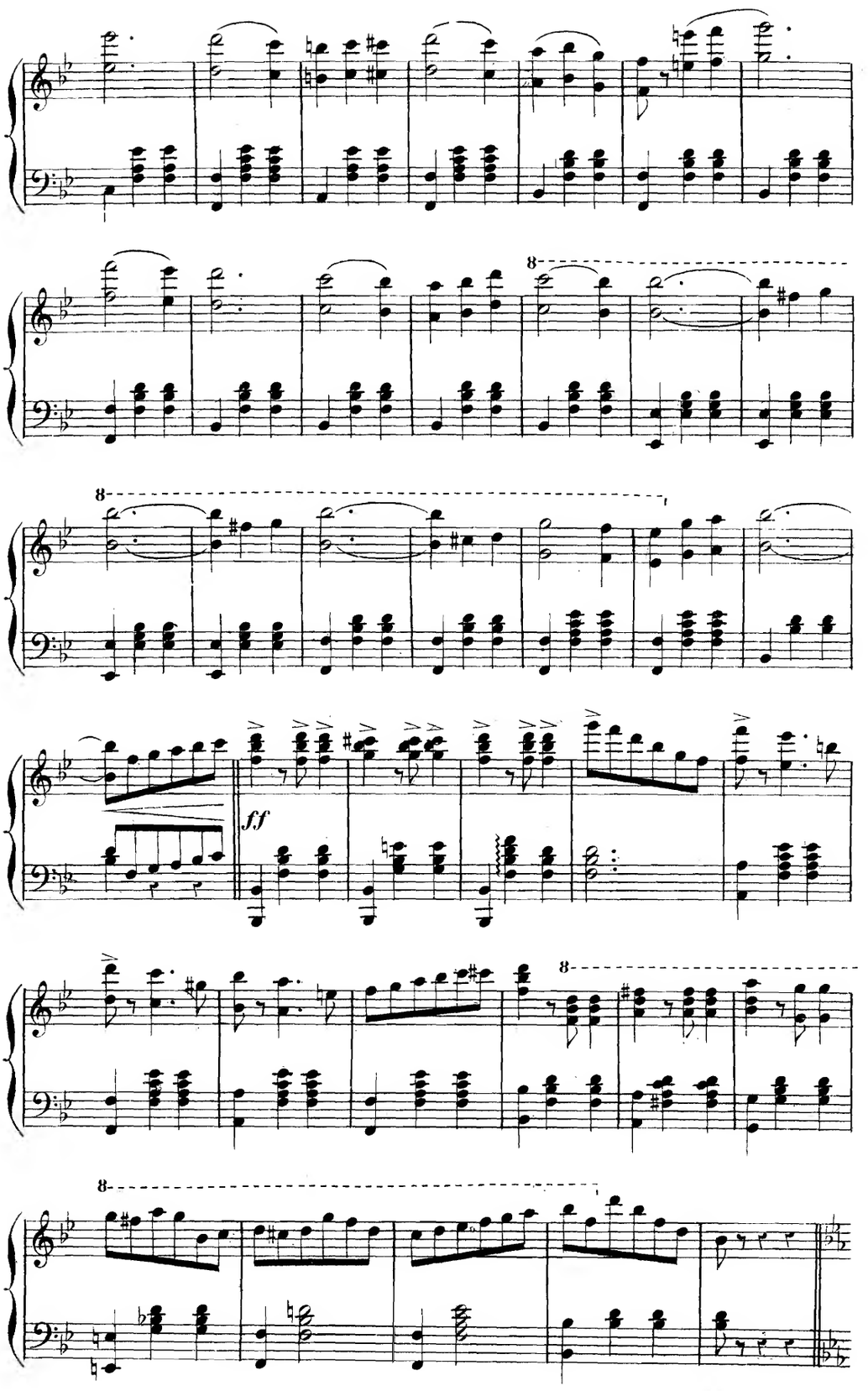


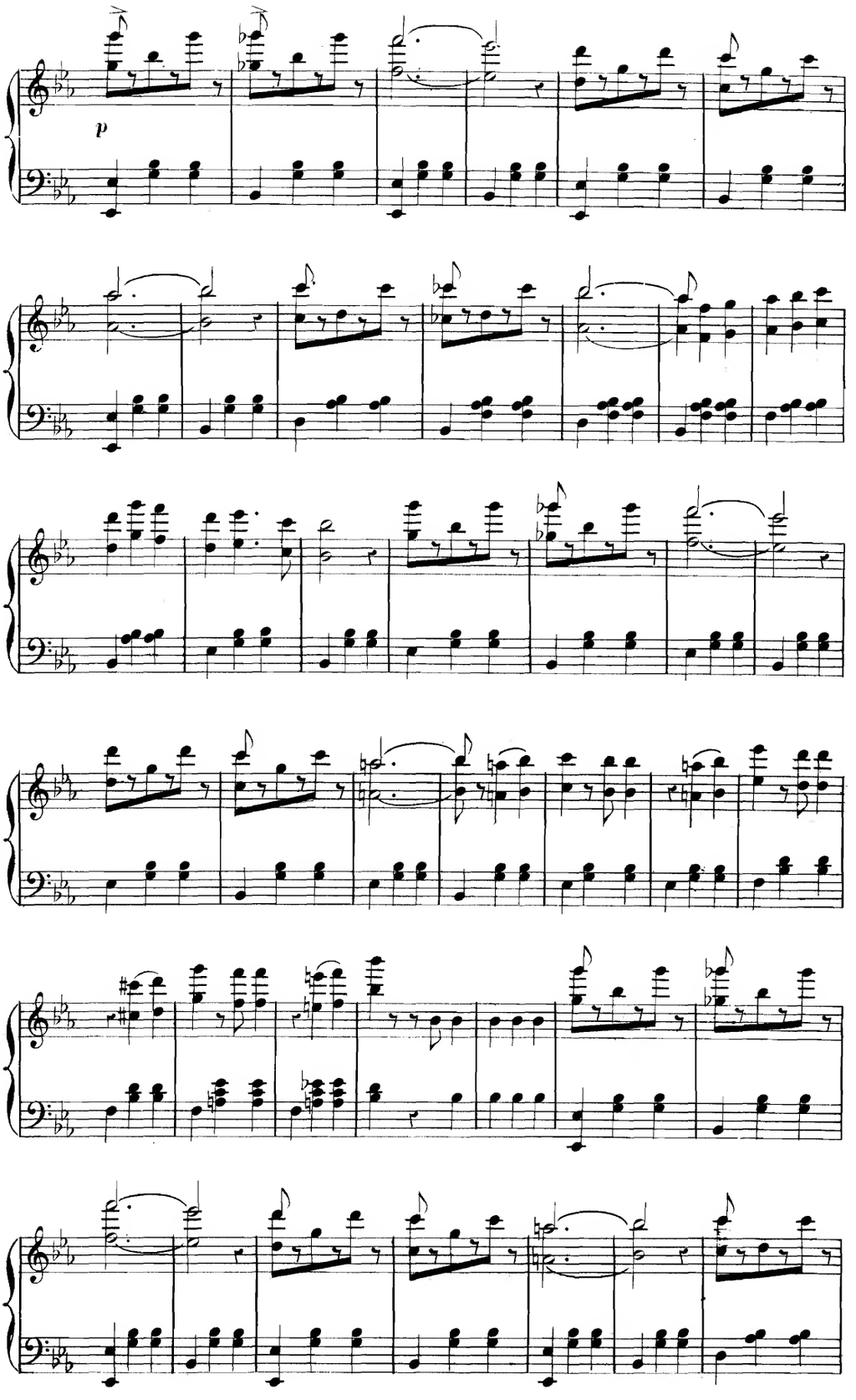
GRANDE VALSE

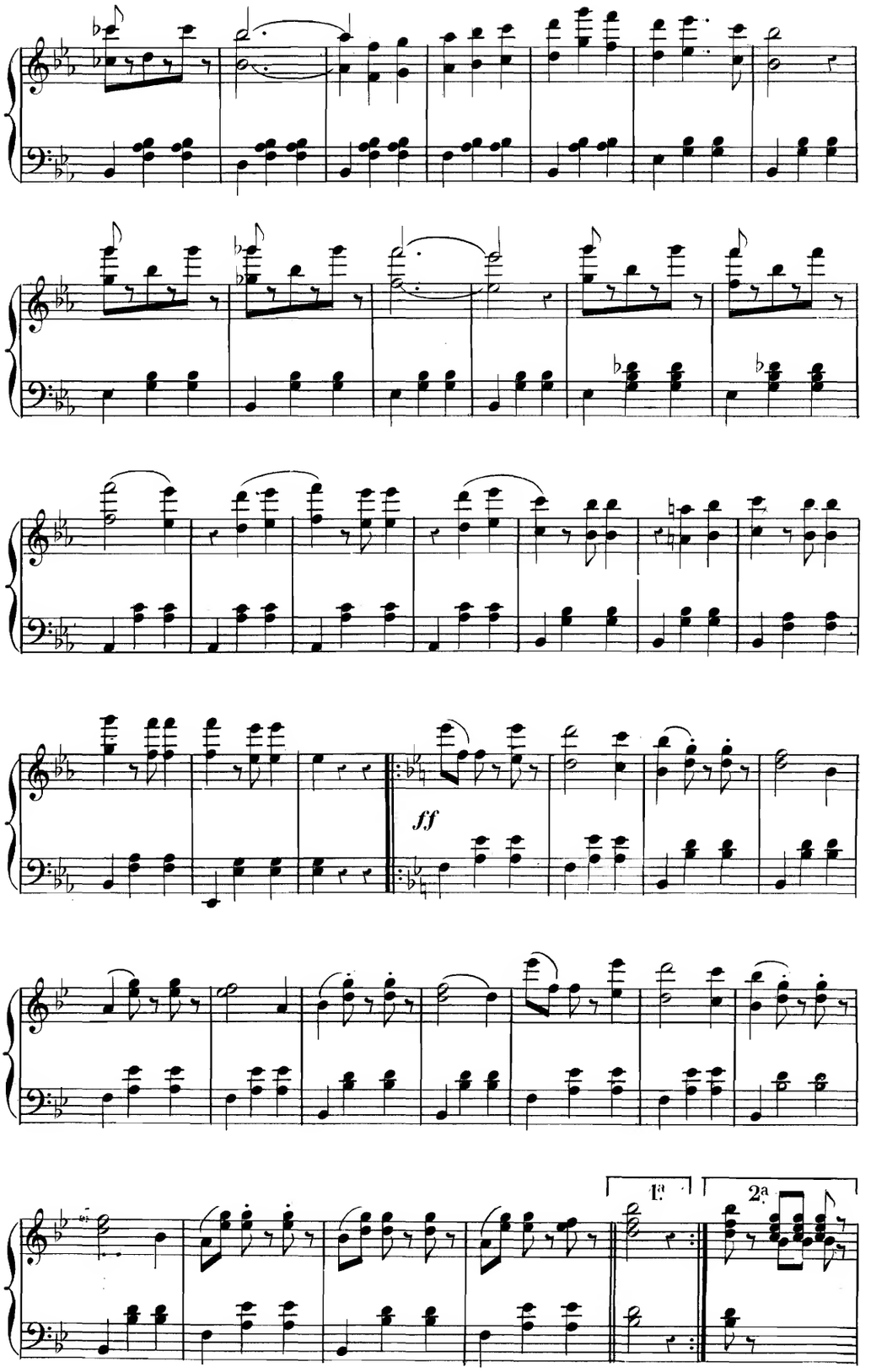
Exécutée par les bouquetières et les chevaliers.

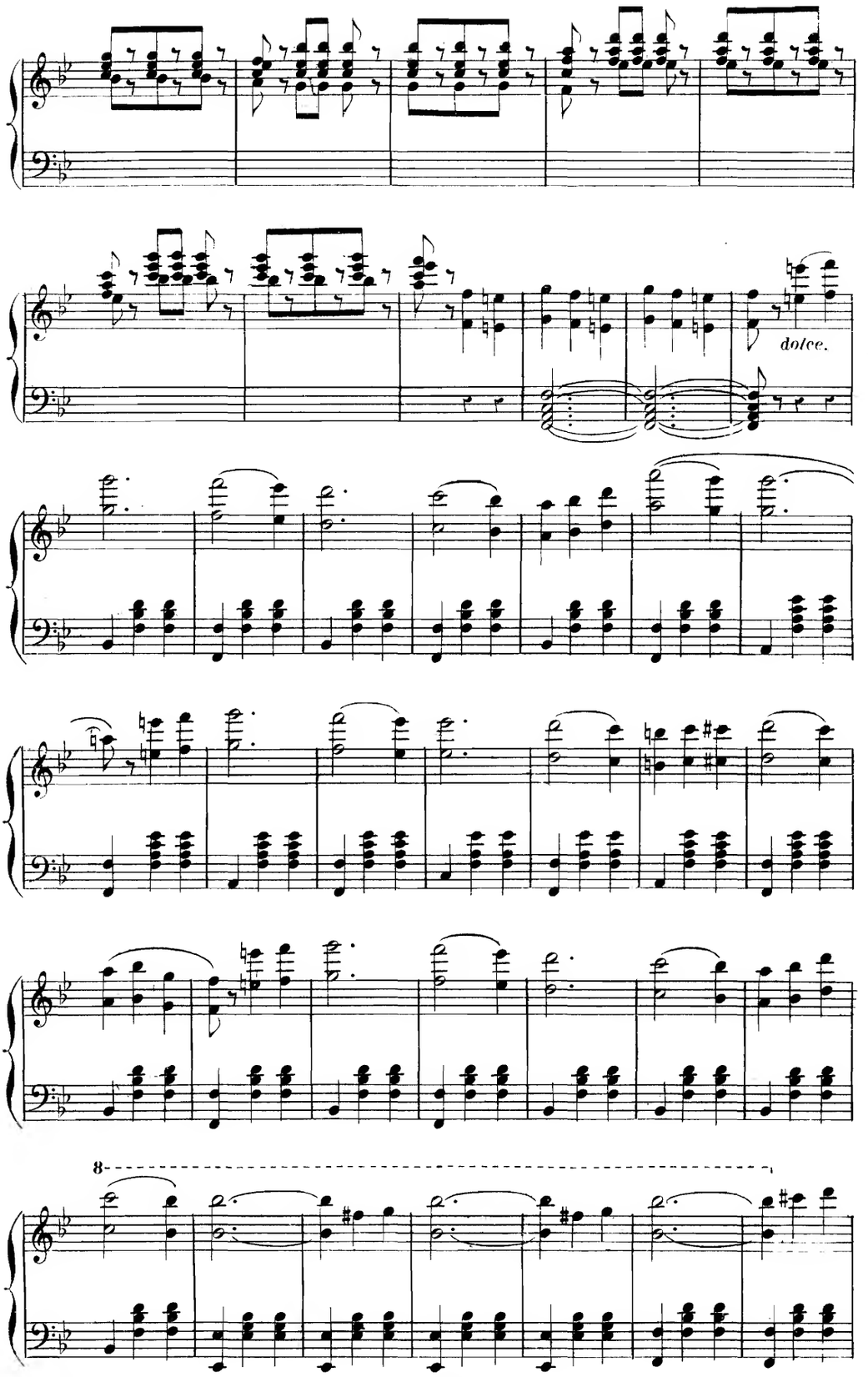


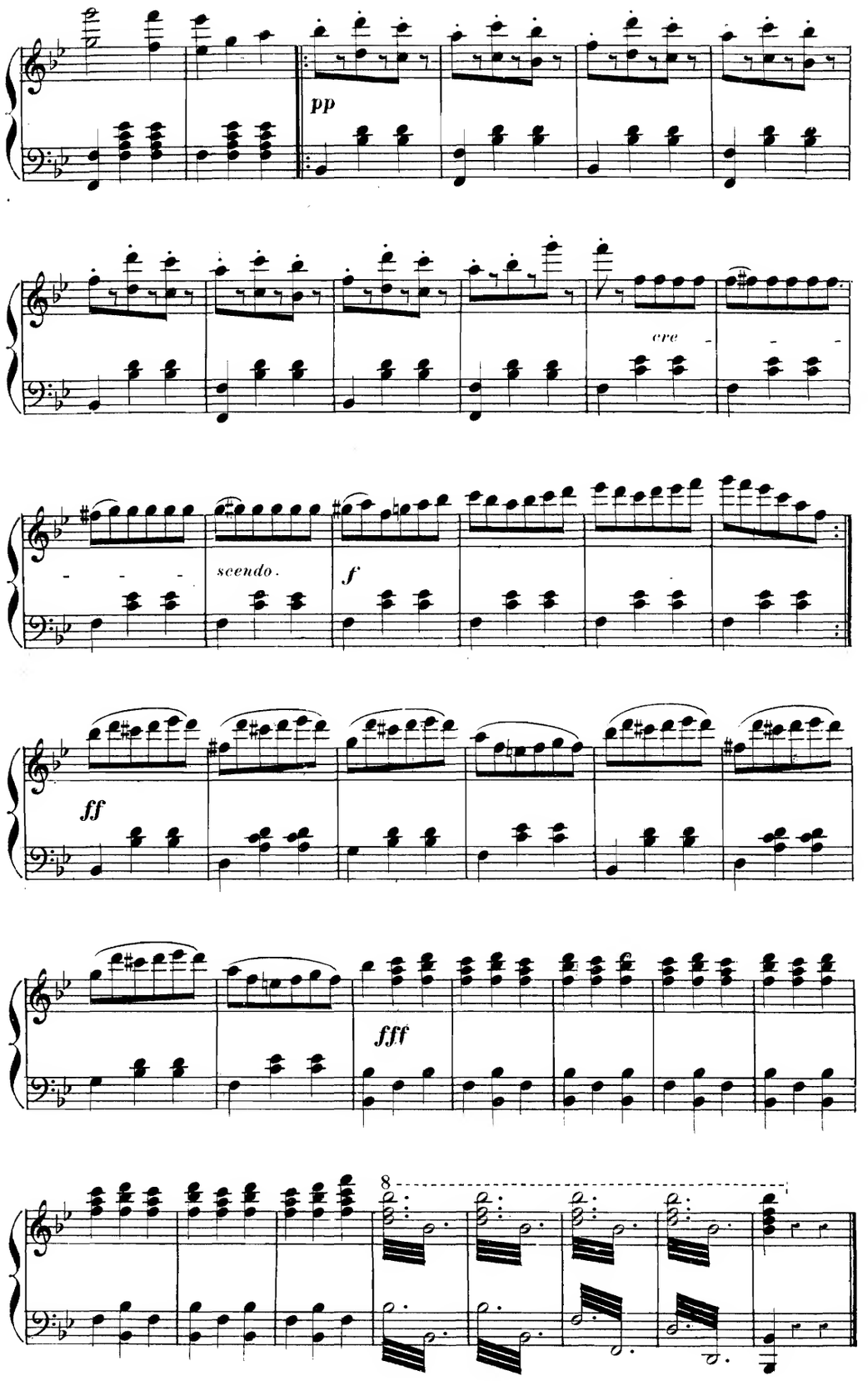



8
8
8
ff
8
8

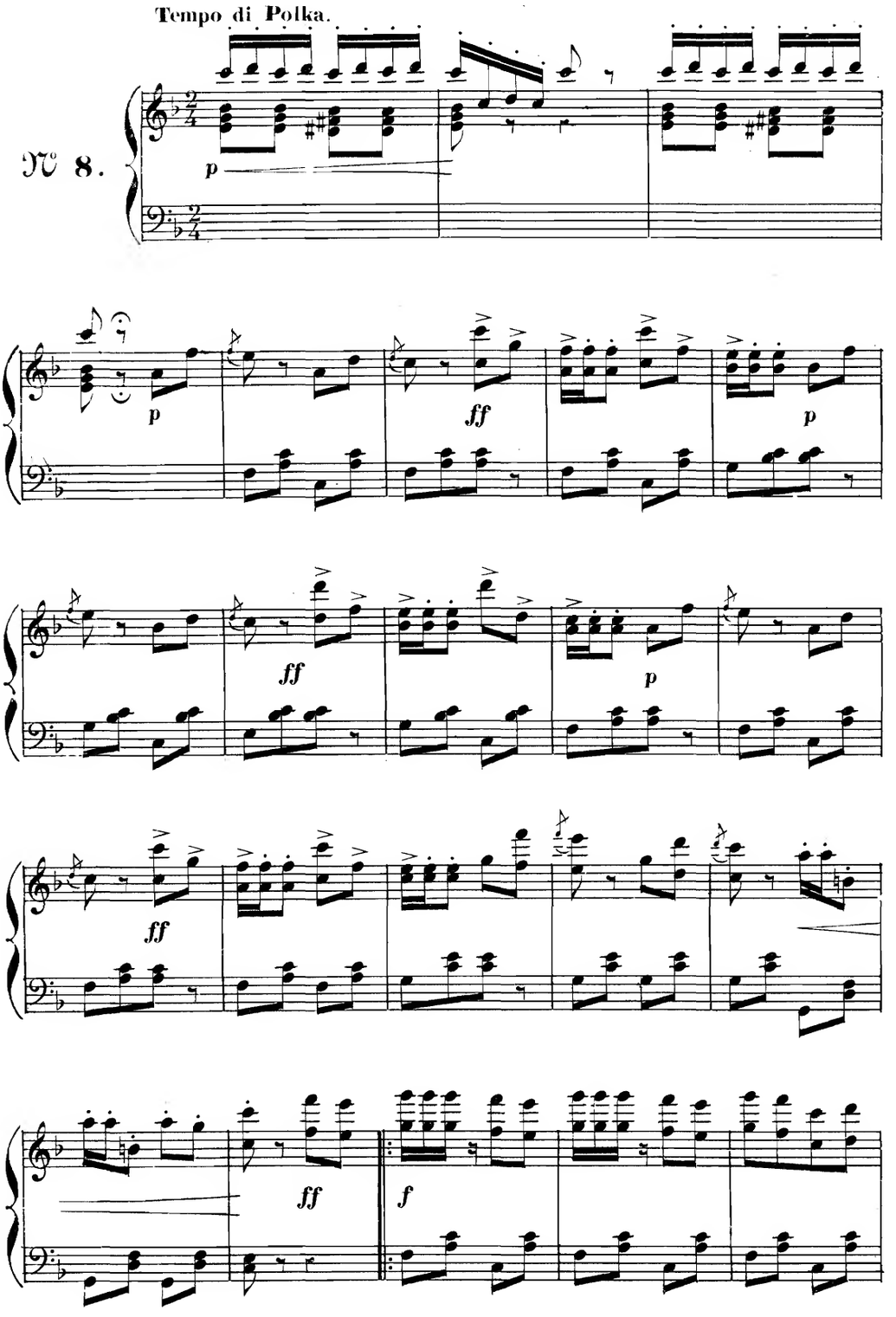

p

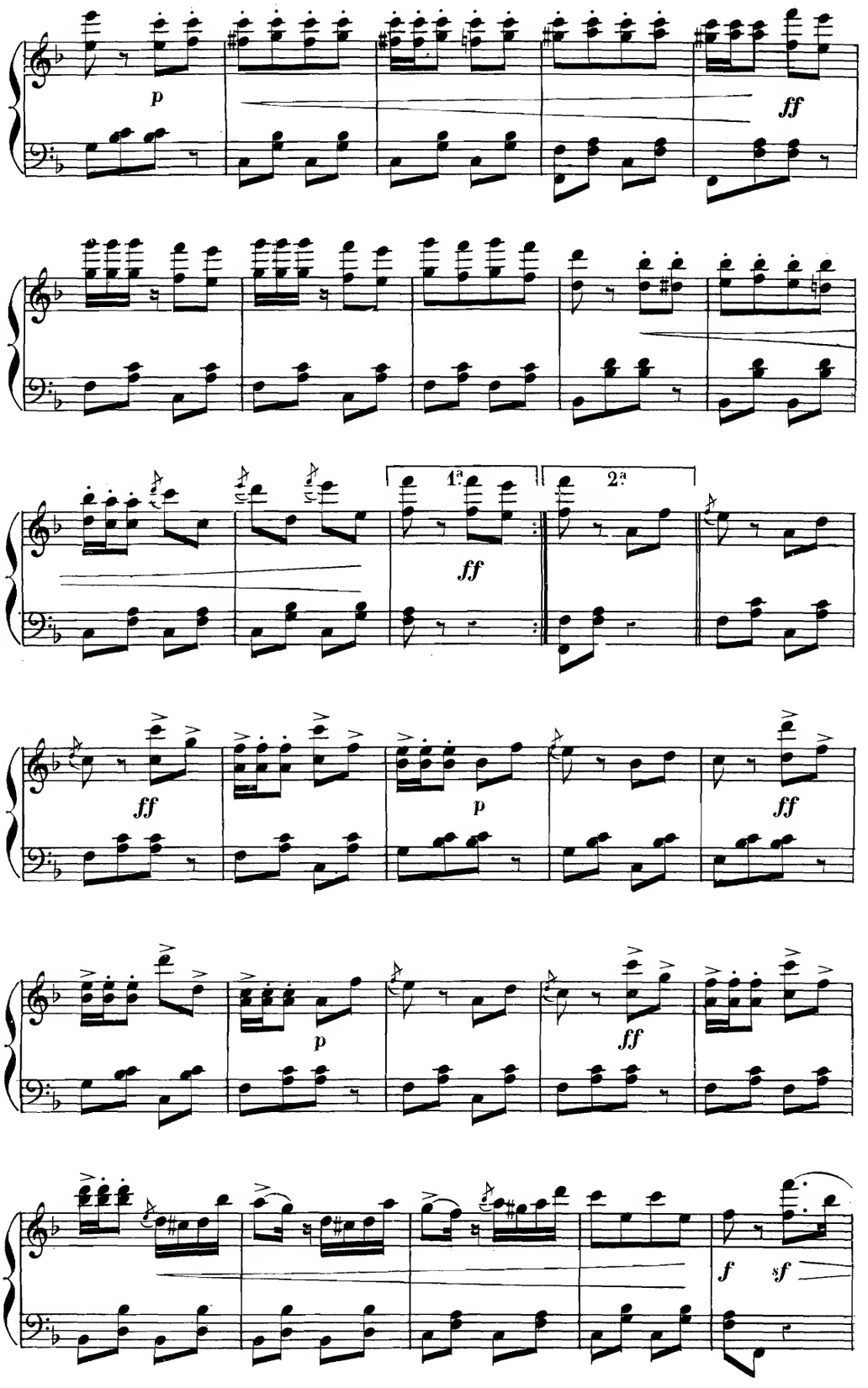

ff
1ª
2ª

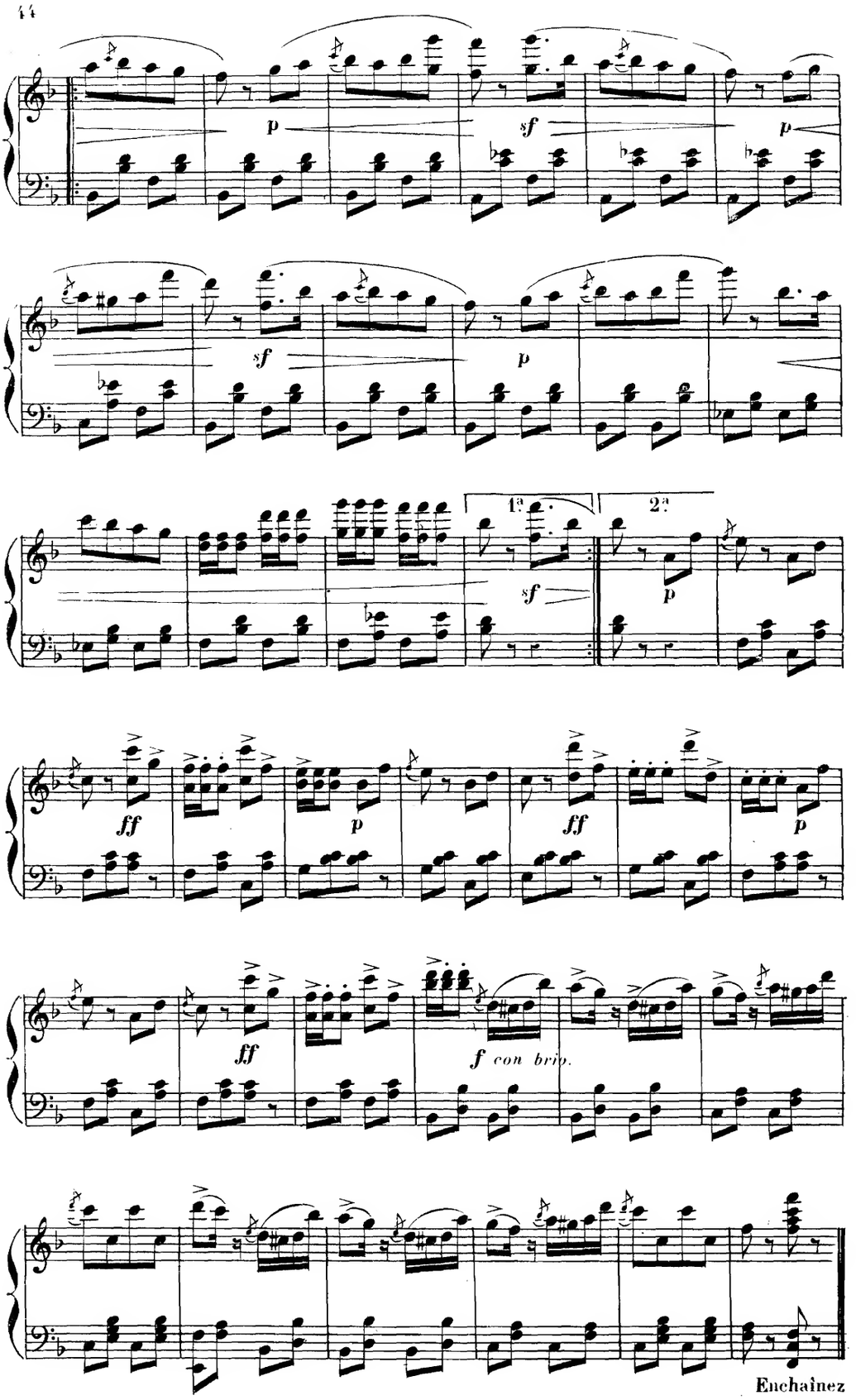

dolce.
8


pp
cre
scendo.
f
ff
fff
8

POLKA DES PETITS BOUFFONS
et
DE LA FANTAISIE.




p
ff
1ª
2ª
ff
ff
p
ff
p
ff
f
sf

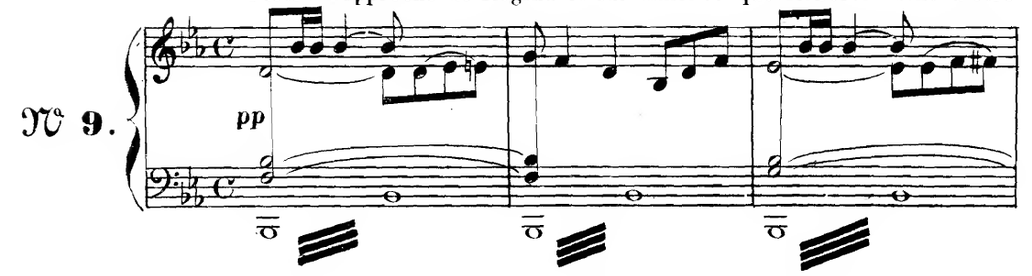


Enchaînez

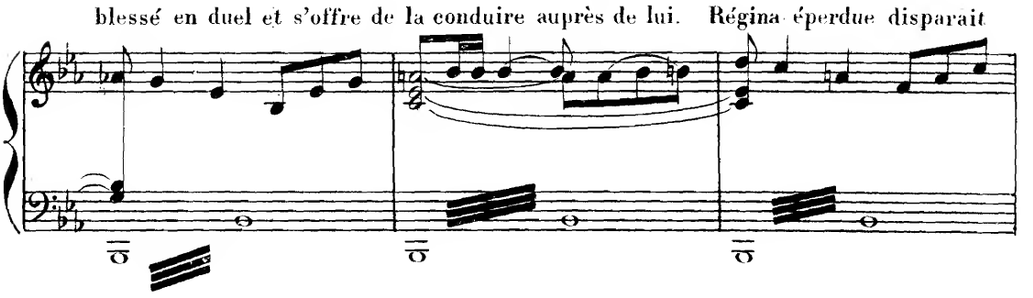
Allegro moderato.

Piétro s'approche de Régina et lui annonce que Roberto vient d'être

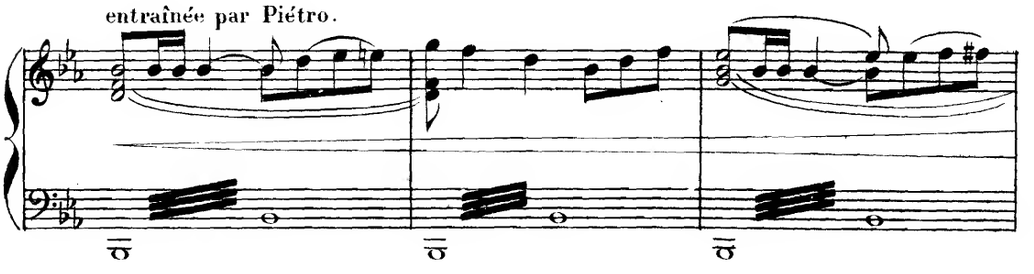
N° 9.

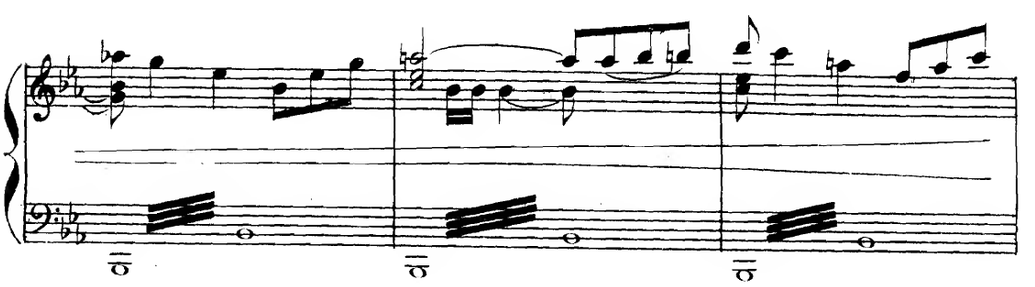


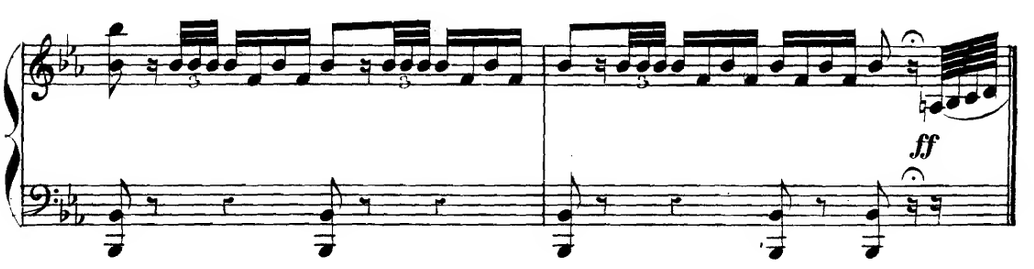
blessé en duel et s'offre de la conduire auprès de lui. Régina éperdue disparait



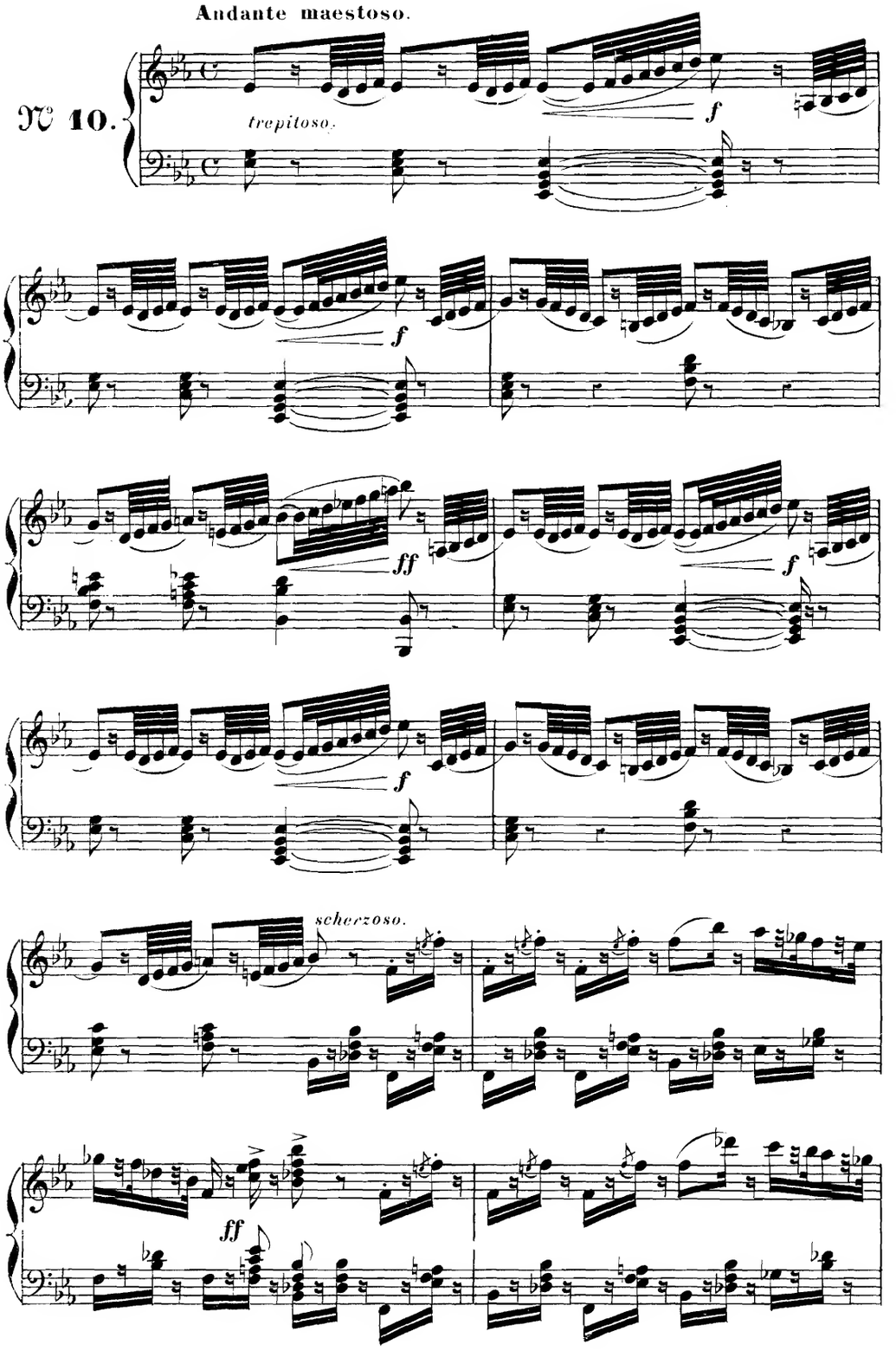
entraînée par Piétro.

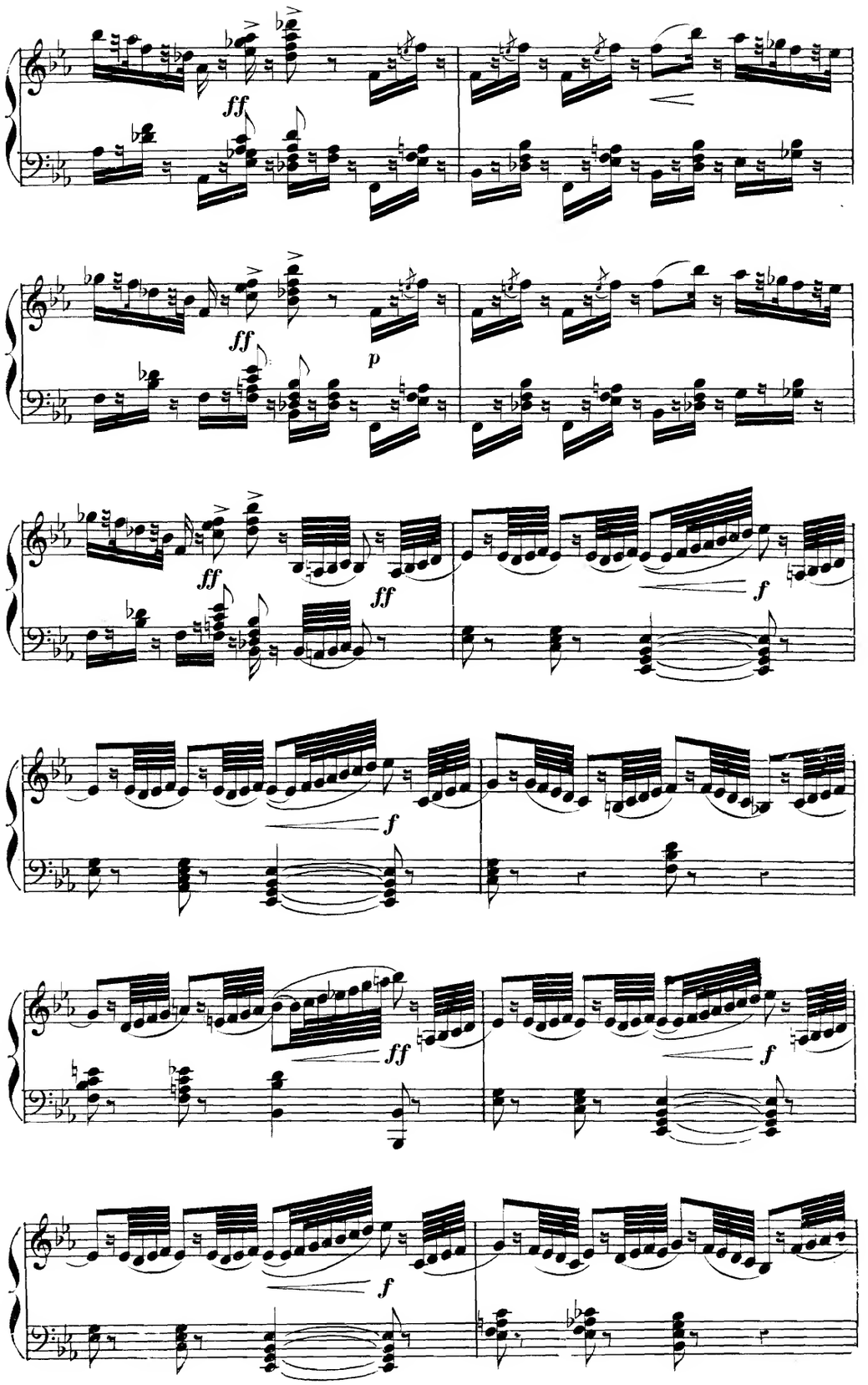


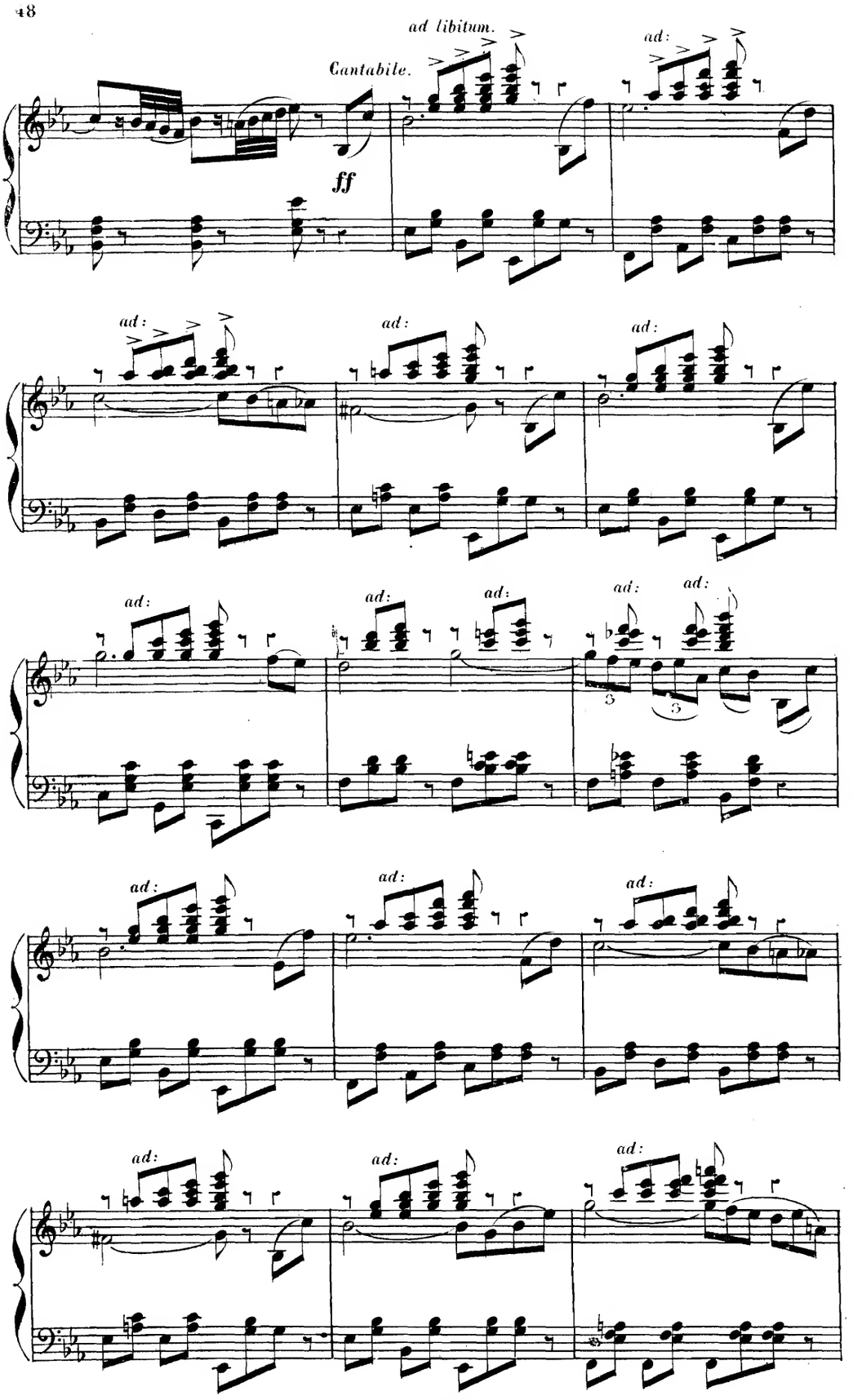


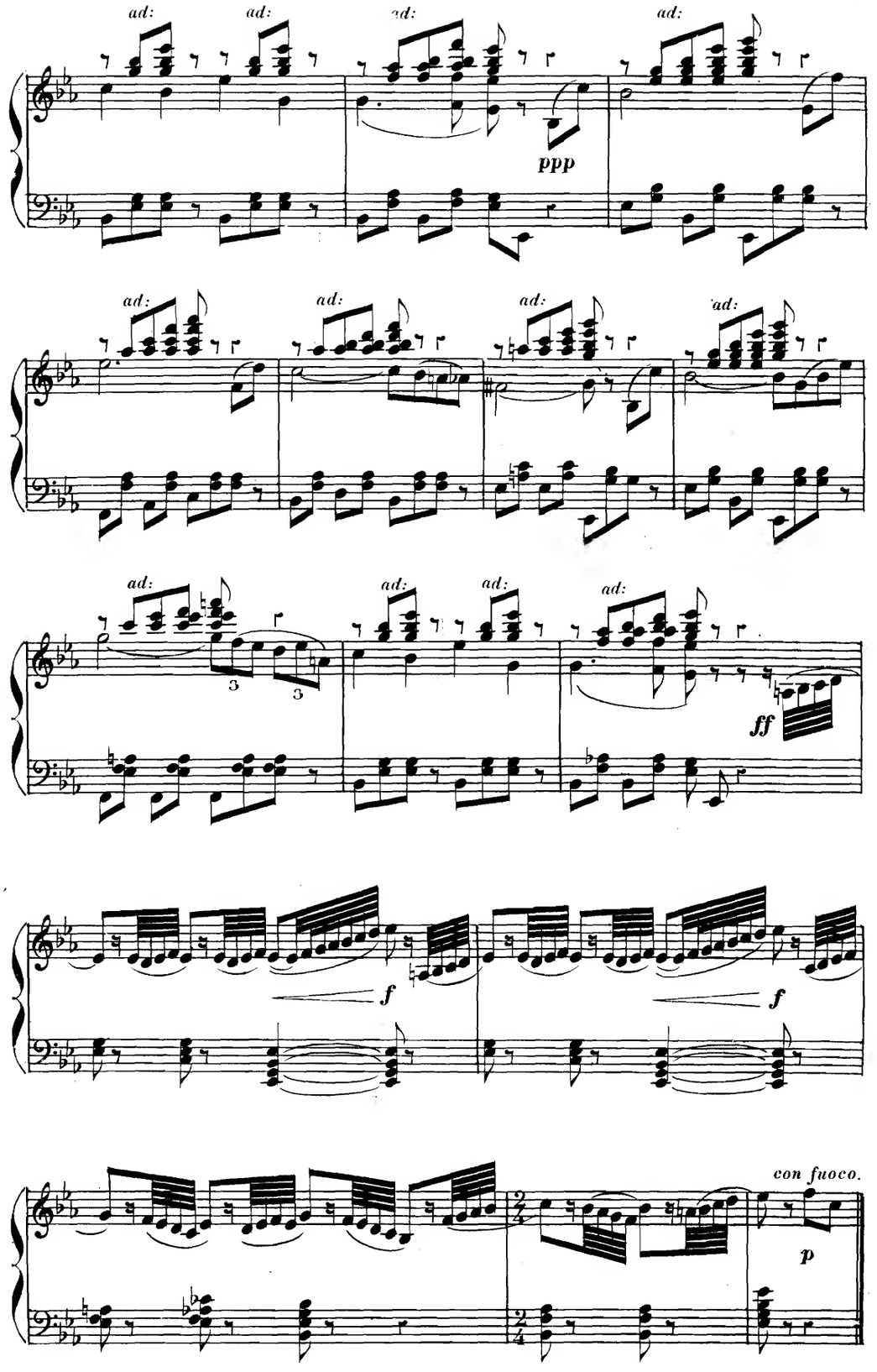


GRAND TOURNOI.



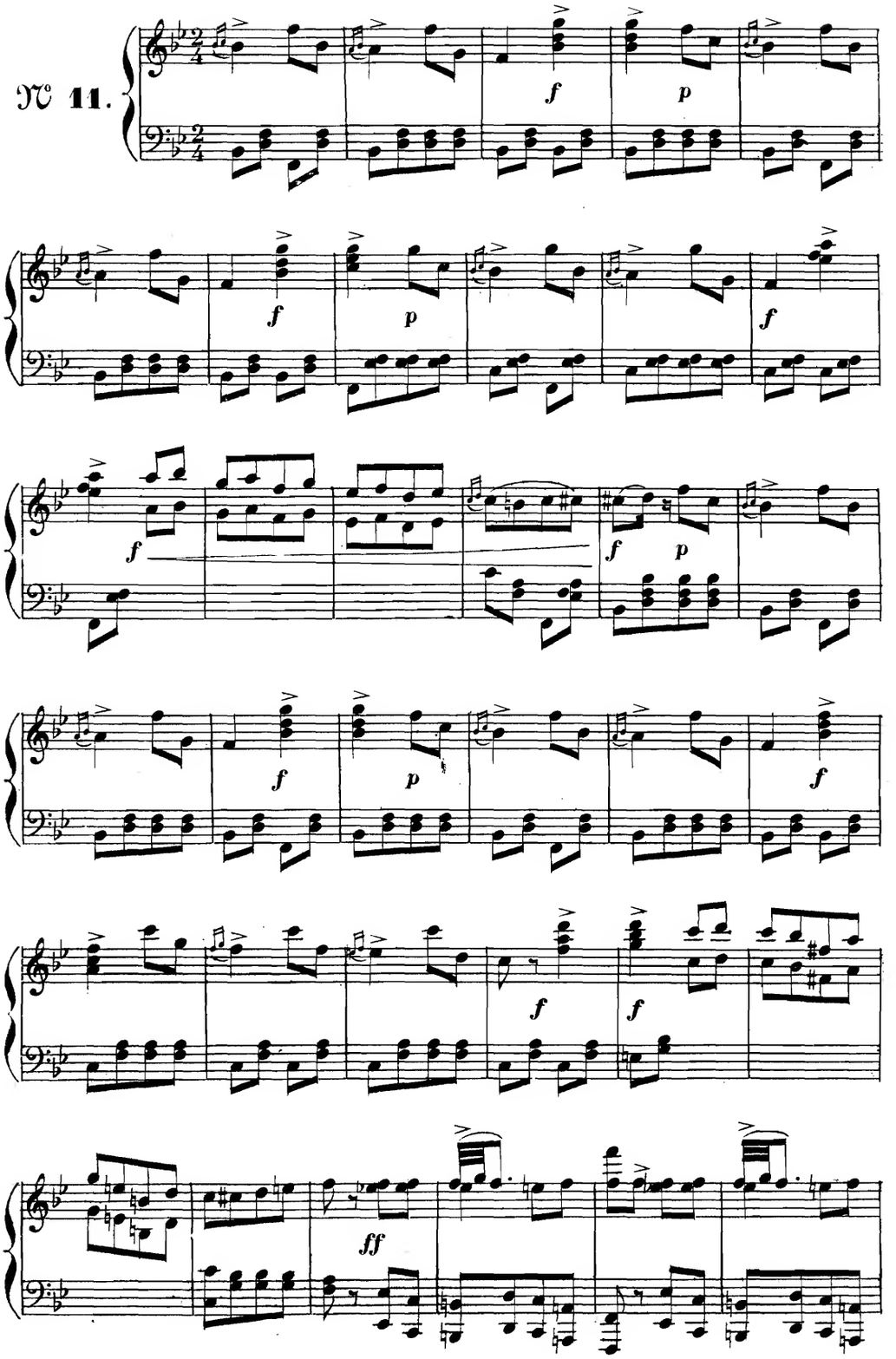

ff
ff
p
ff
ff
f
f
ff
f
f

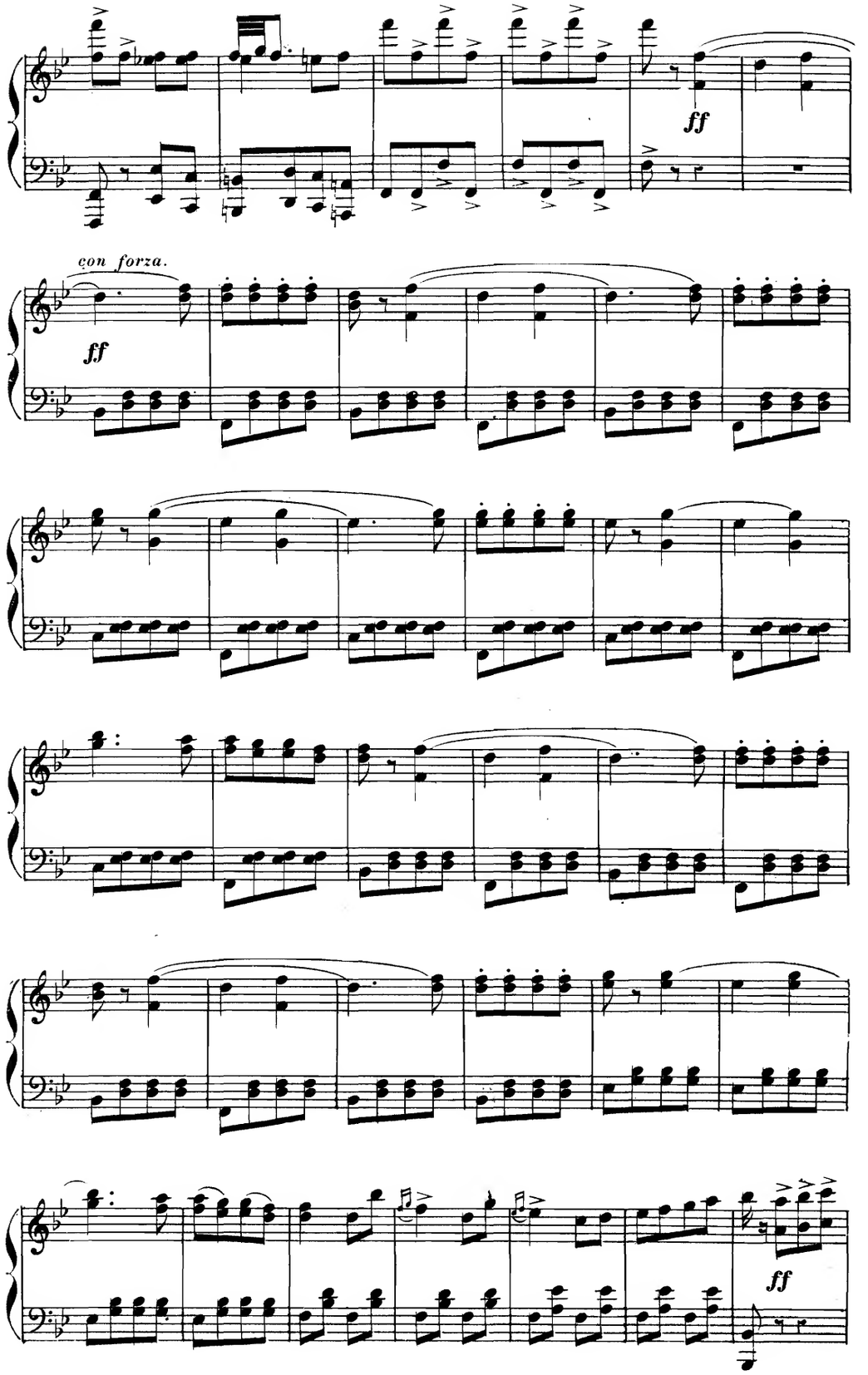

ad libitum.
Cantabile.
ad:
ff
3
3

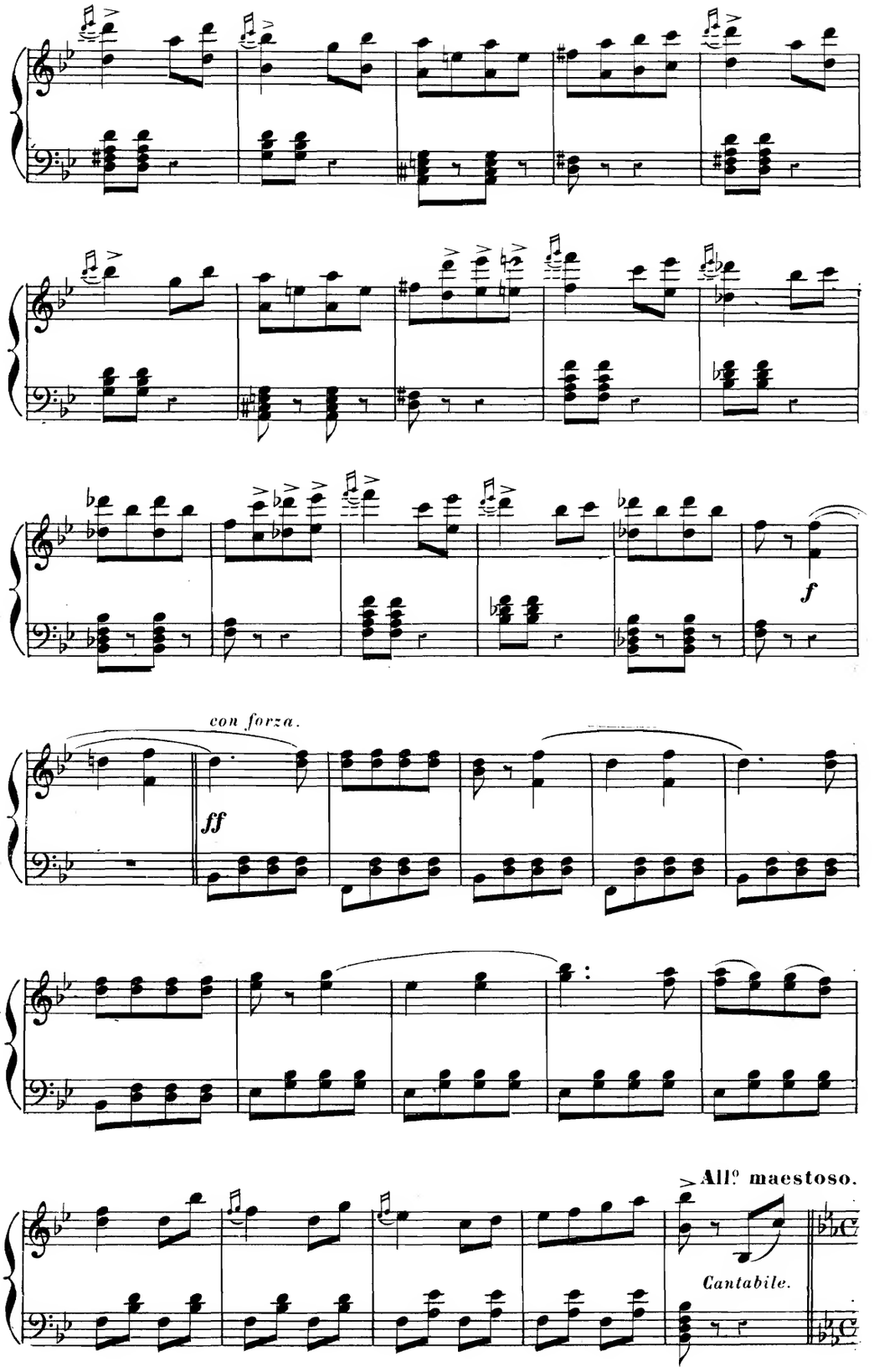

ad:
ad:
ad:
ad:
ppp
ad:
ad:
ad:
ad:
ad:
ad:
ad:
ad:
3
3
ff
f
f
con fuoco.
p

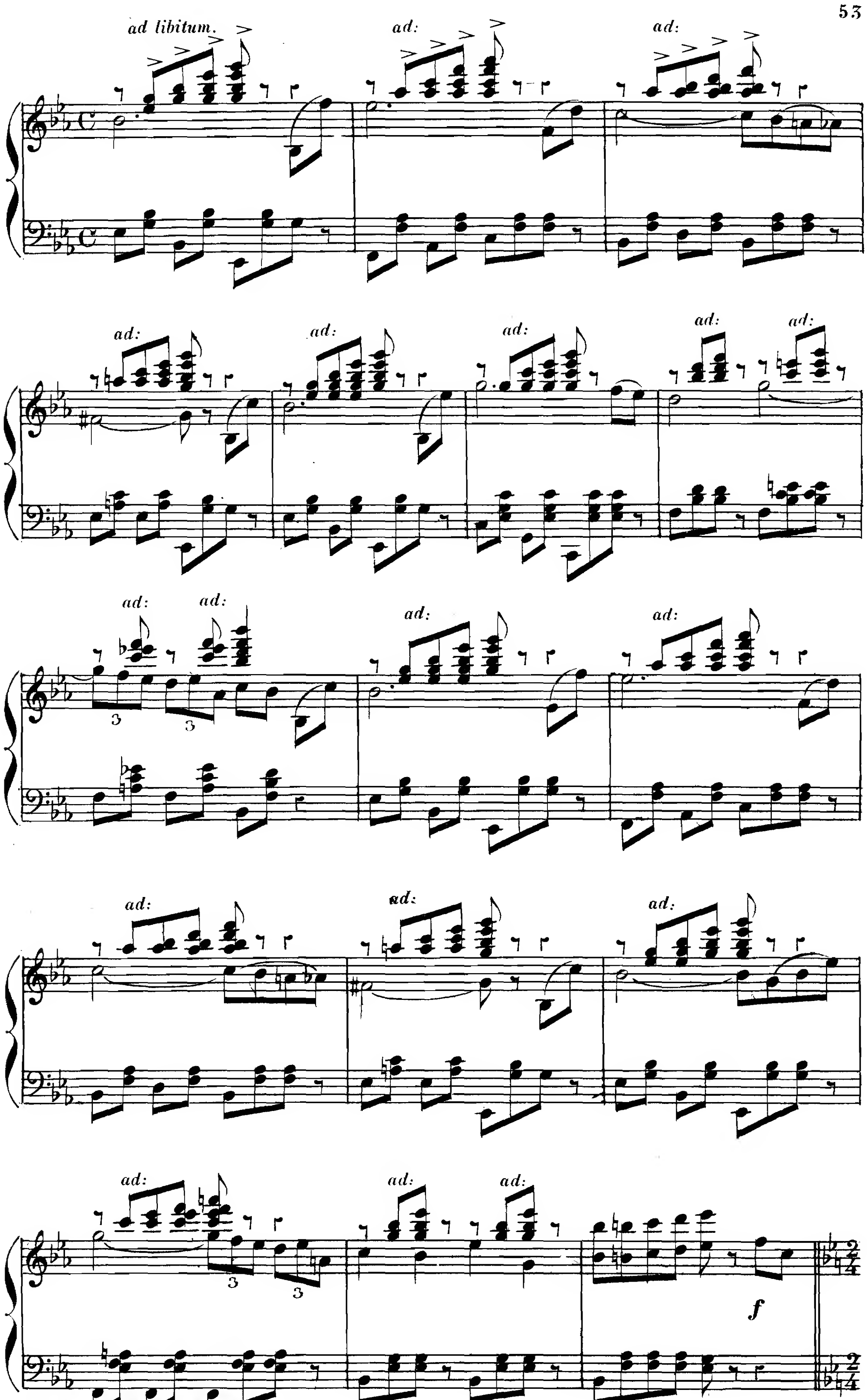
GALOP GÉNÉRAL.

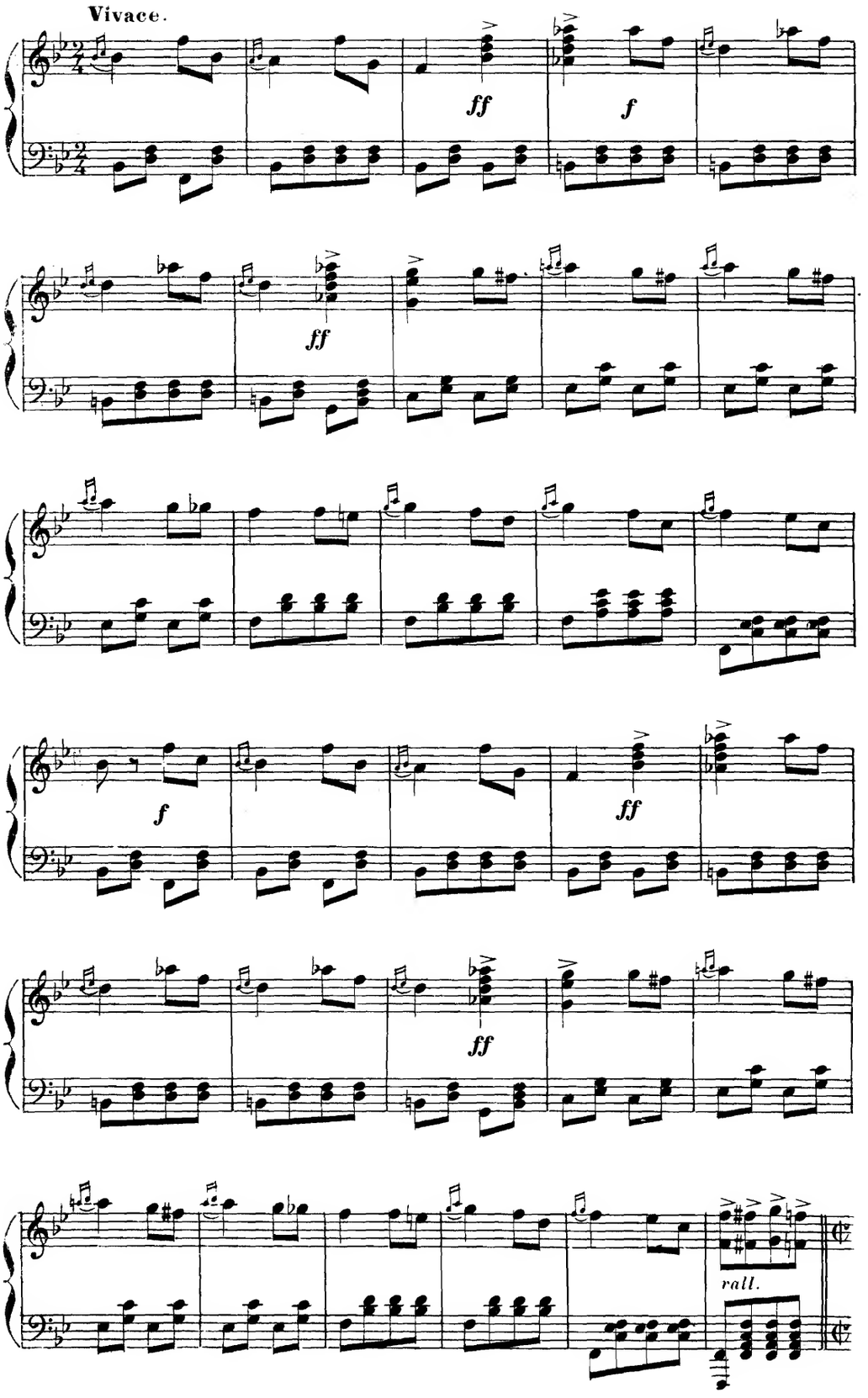
№ 11.



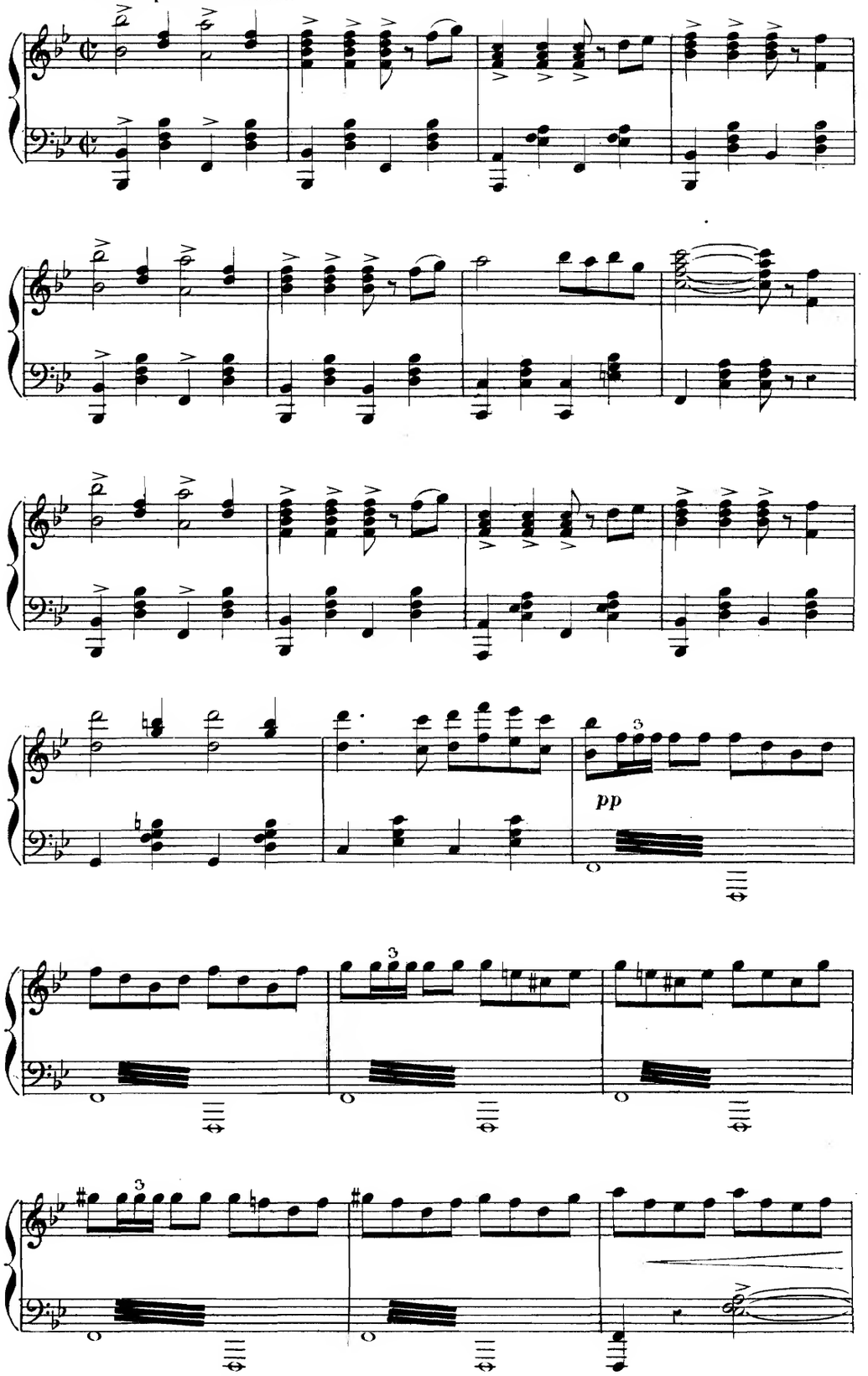

ff
con forza.
ff
ff

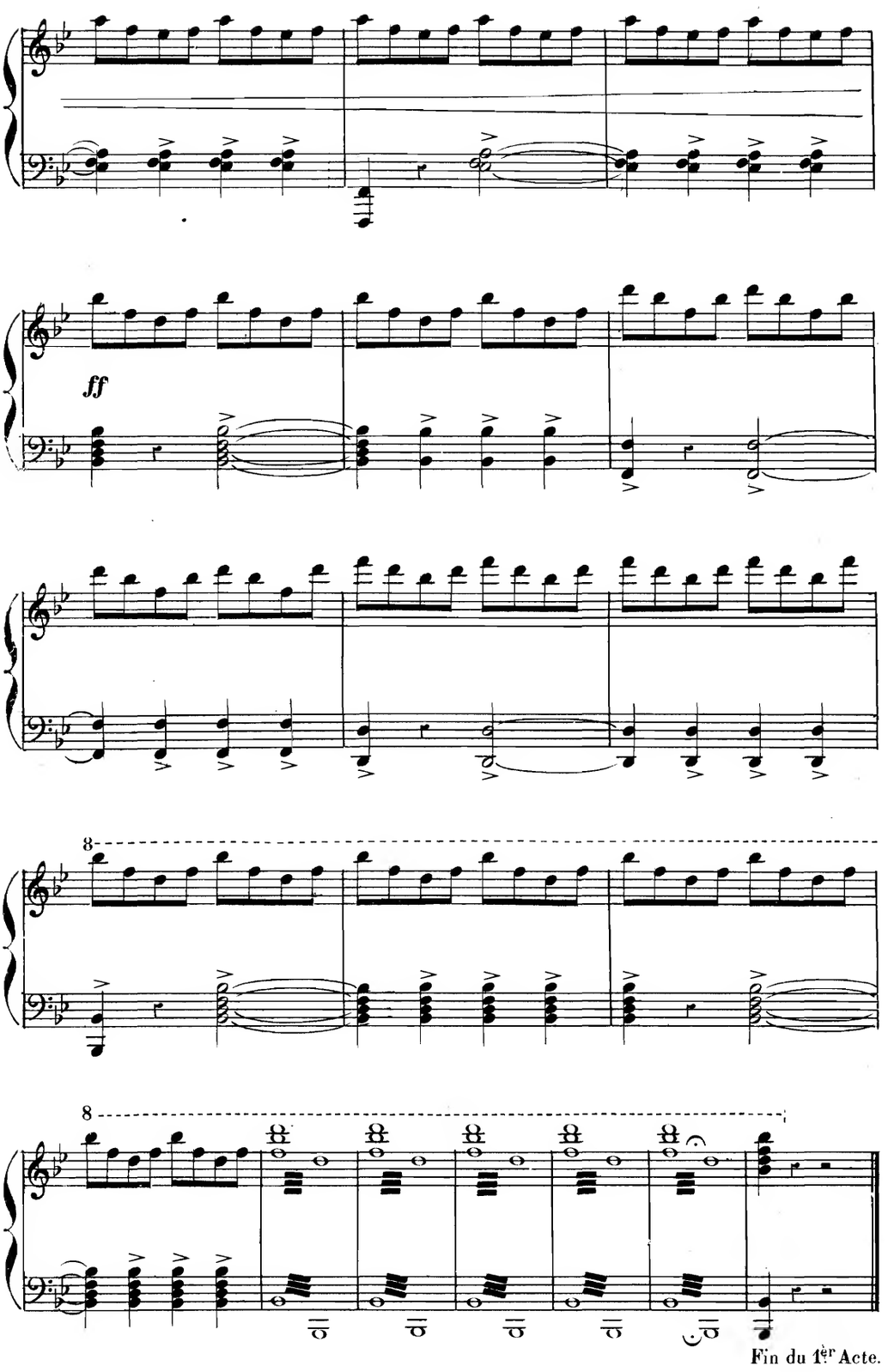

f
con forza.
ff
All° maestoso.
Cantabile.


ad libitum.
ad:
f


Vivace.
ff
f
ff
f
ff
ff
rall.

1º Tempo di marcia.



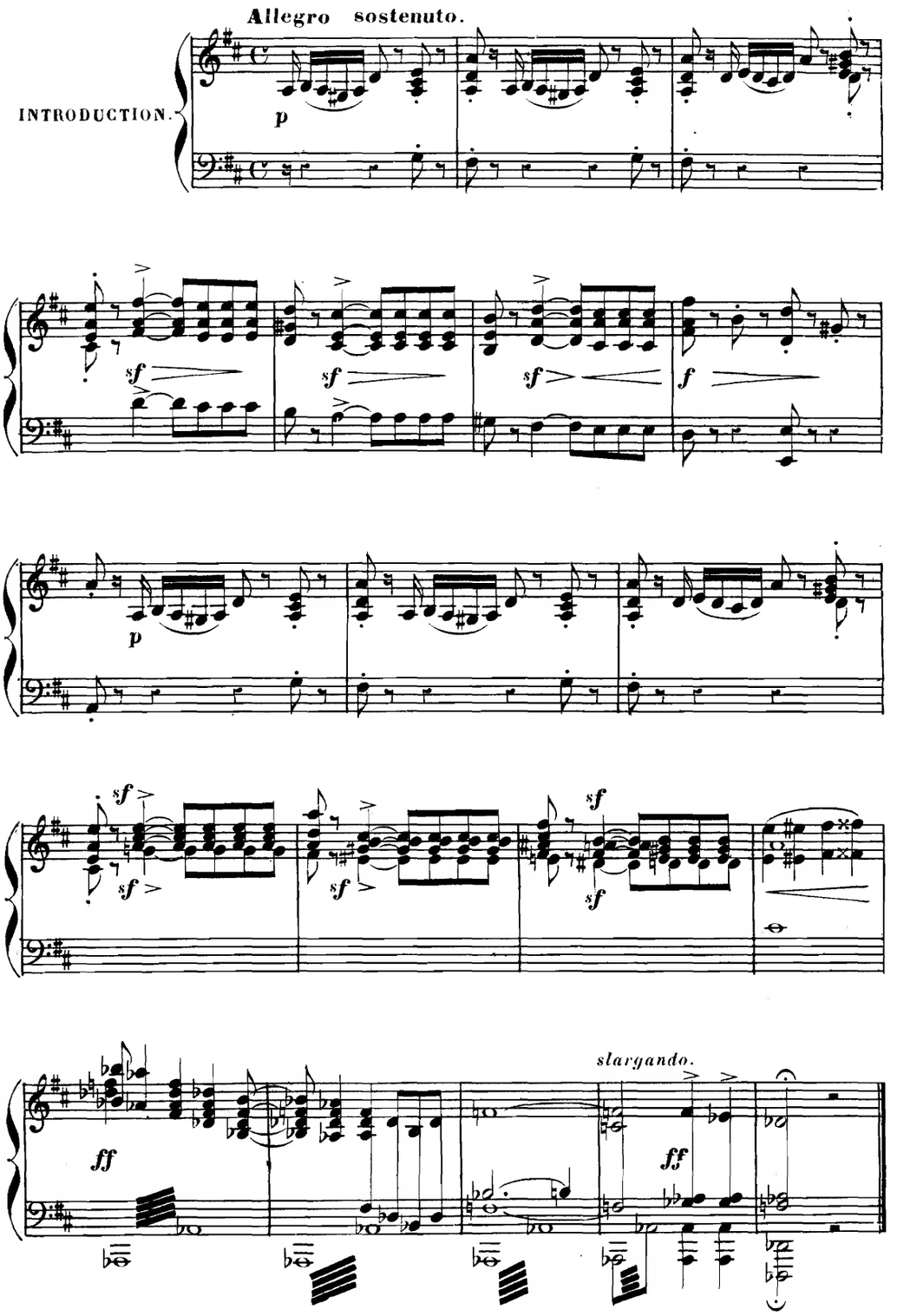

ff
8
8
Fin du 1.er Acte.

LE CAMP A FIRENSUOLA.

Sous les murs de Parme.

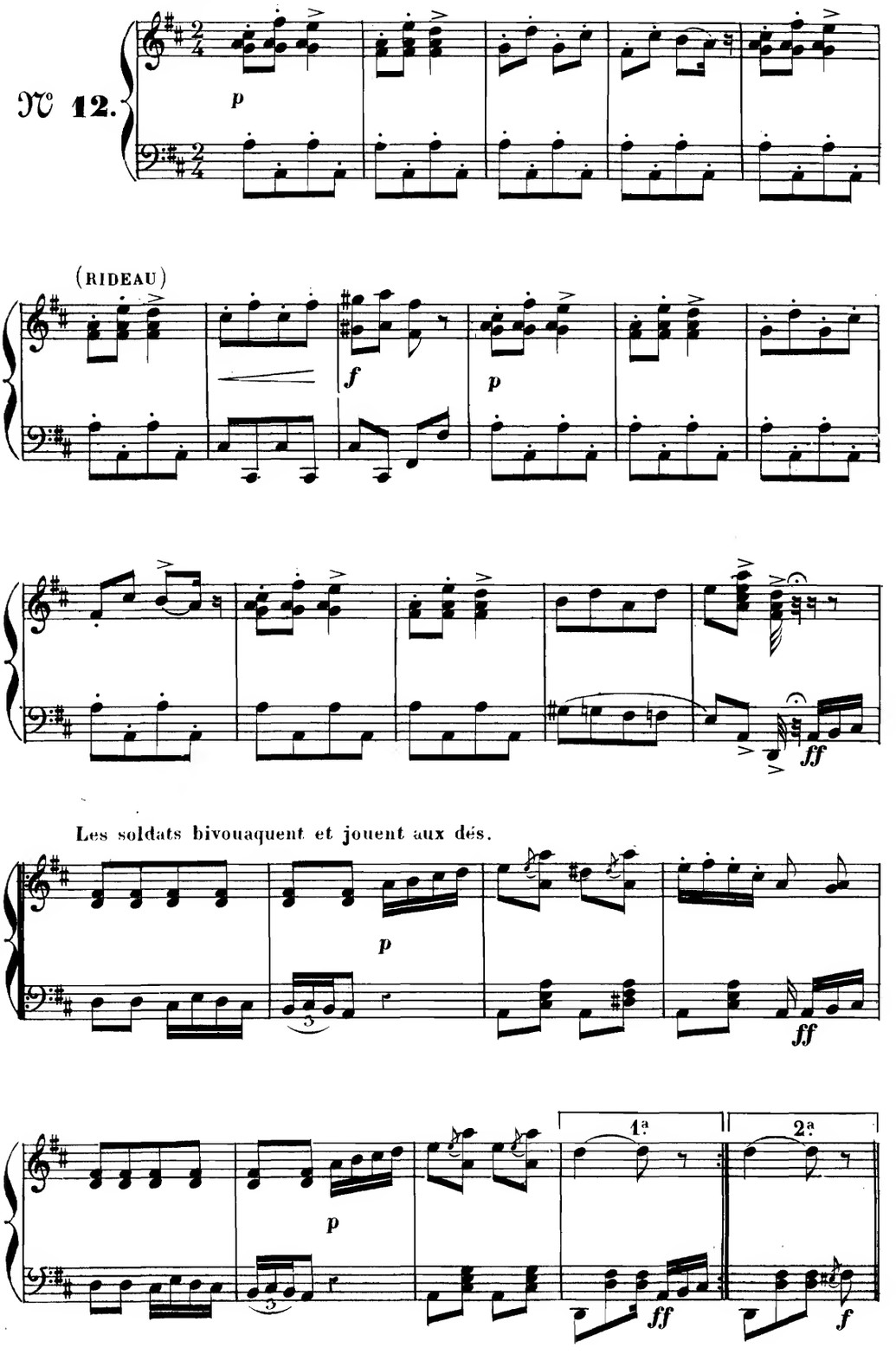
Allegro sostenuto.

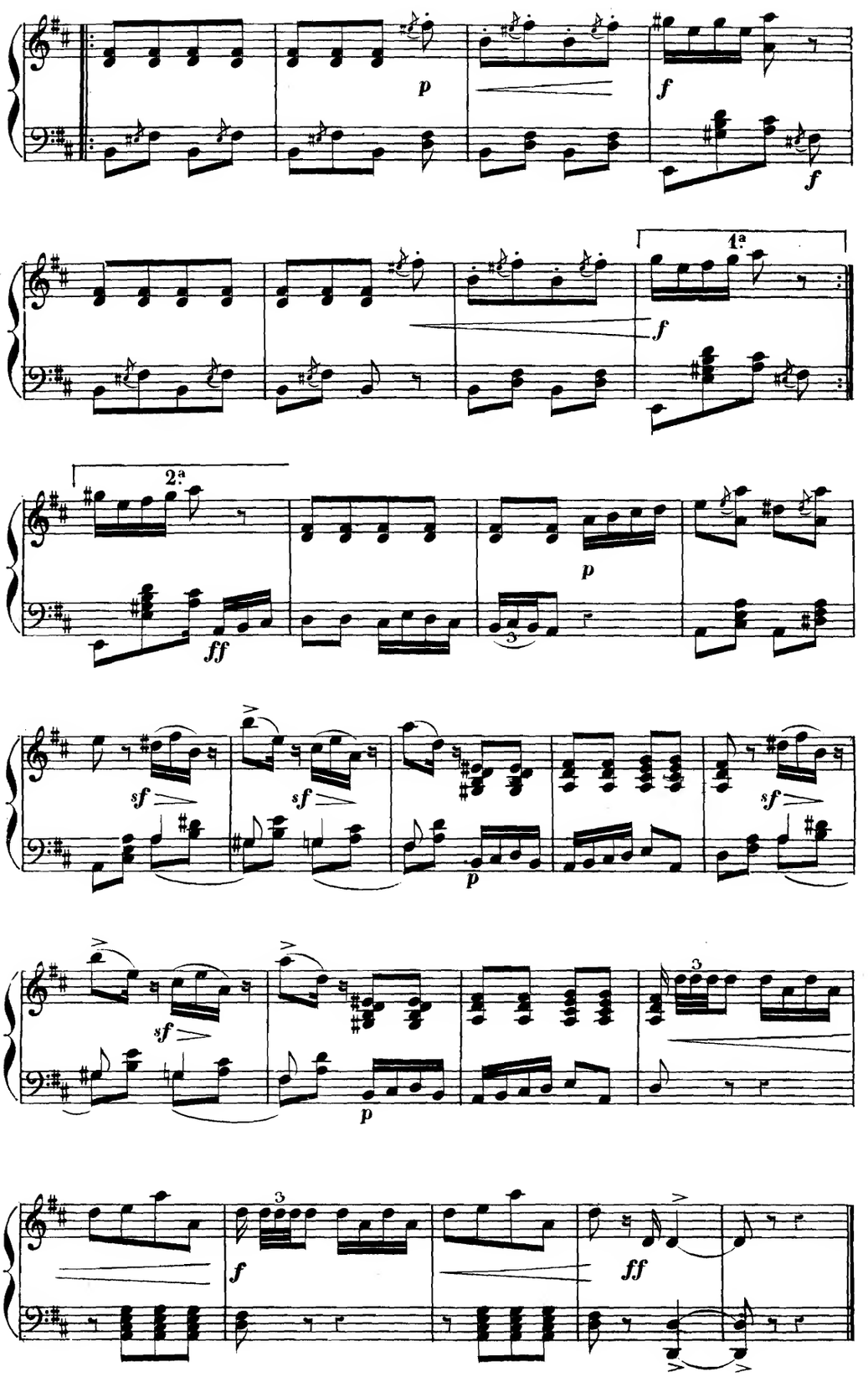
INTRODUCTION.



Allegretto con moto.

N° 12.

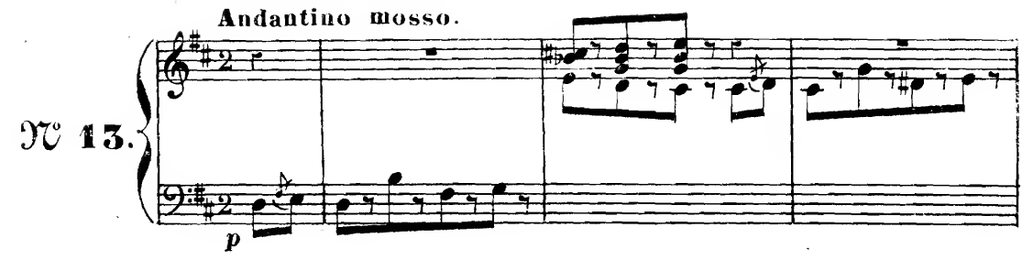


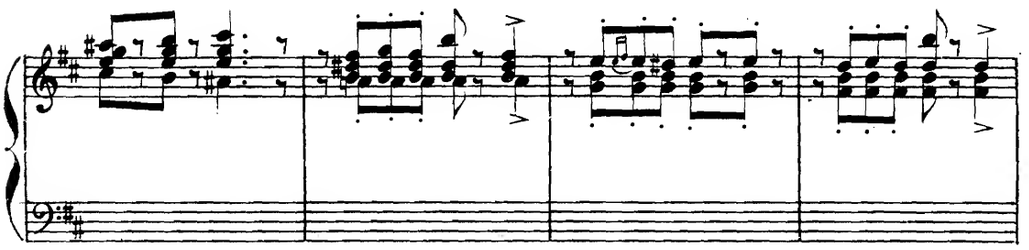

p
f
f
1ª
f
2ª
ff
p
sf
sf
sf
p
sf
p
3
f
3
ff

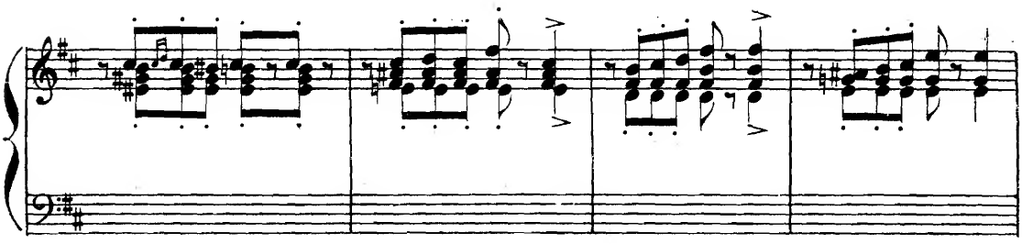
ENTRÉE DE PIÉTRO.

Andantino mosso.

N° 13.

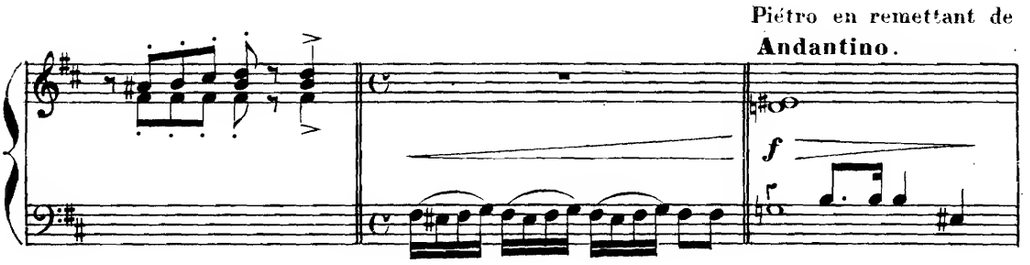




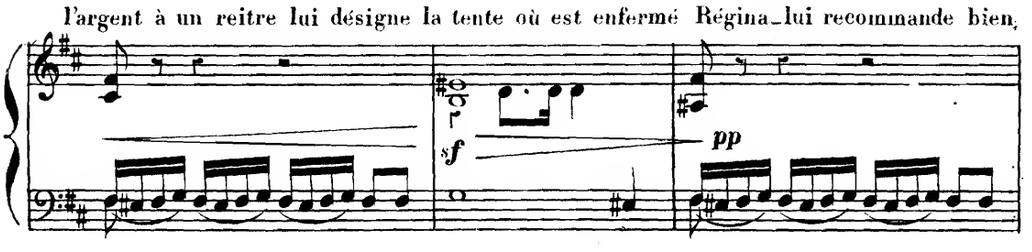


Piétro en remettant de

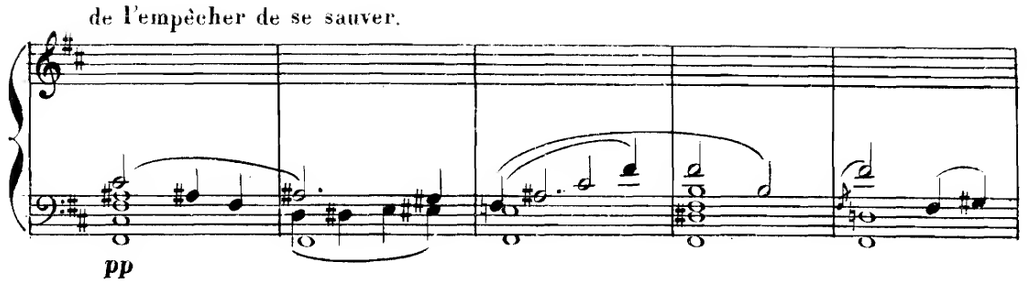
Andantino.



l'argent à un reitre lui désigne la tente où est enfermé Régina_lui recommande bien,

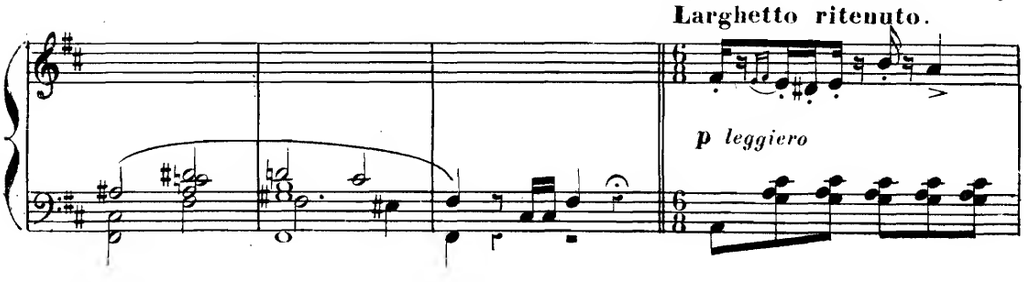


de l'empêcher de se sauver.

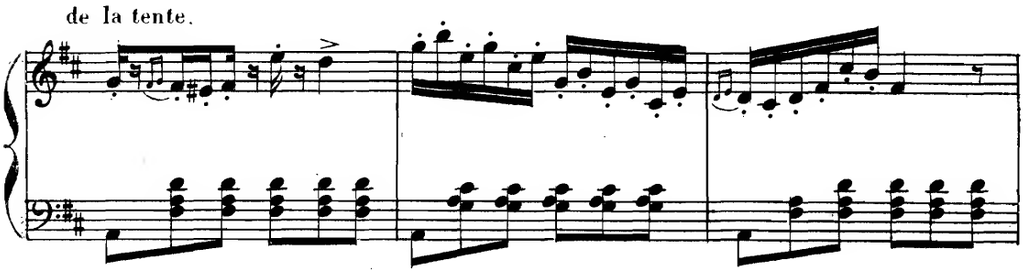


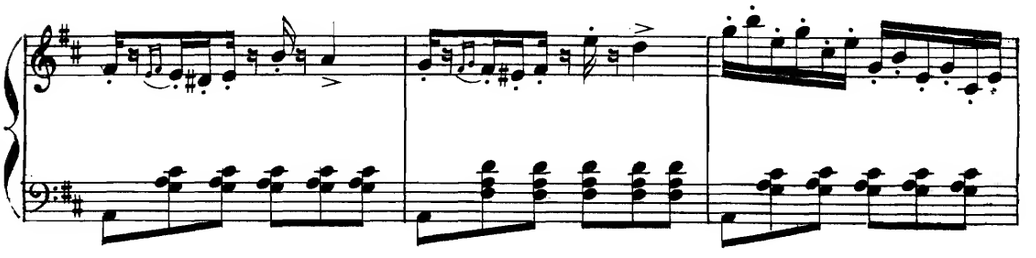
Régina se réveille et sort effrayée

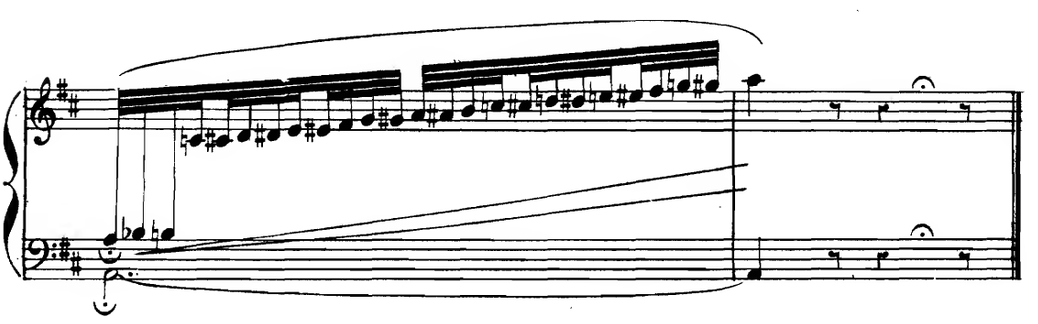
Larghetto ritenuto.



de la tente.



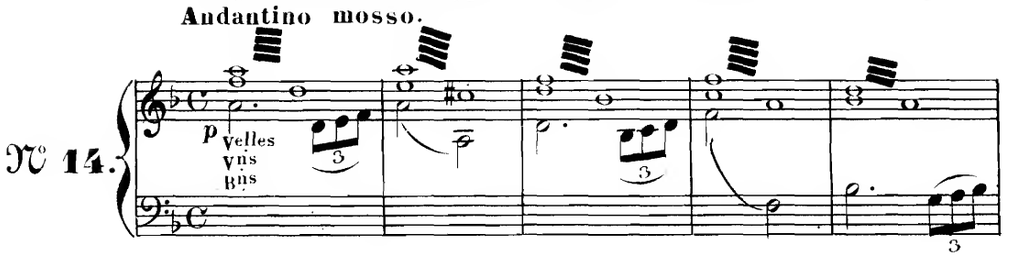




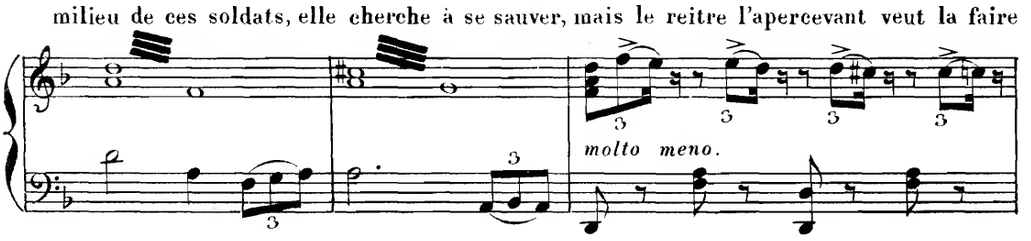
Régina cherche à se rappeler comment elle se trouve dans ce camp et au

Andantino mosso.

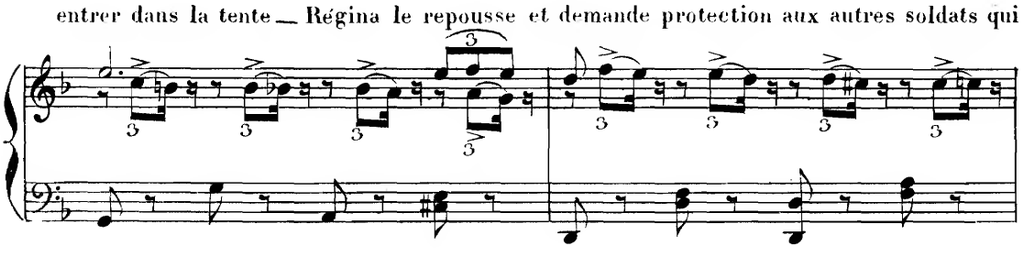
N° 14.



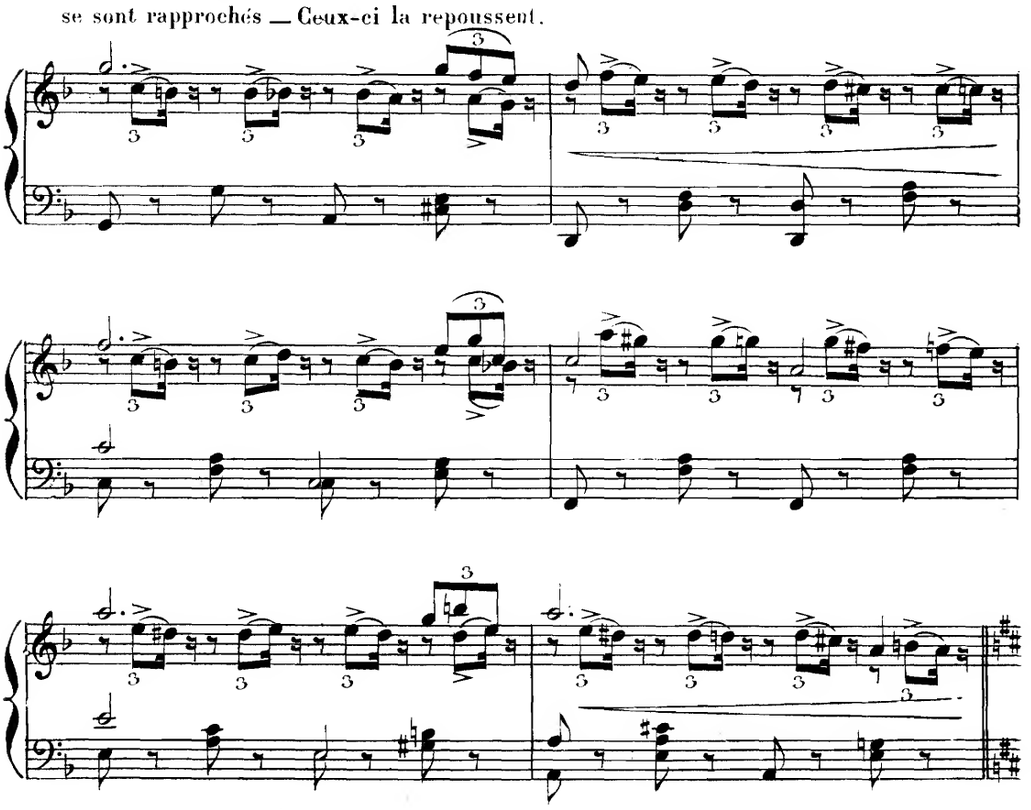
milieu de ces soldats, elle cherche à se sauver, mais le reitre l'apercevant veut la faire

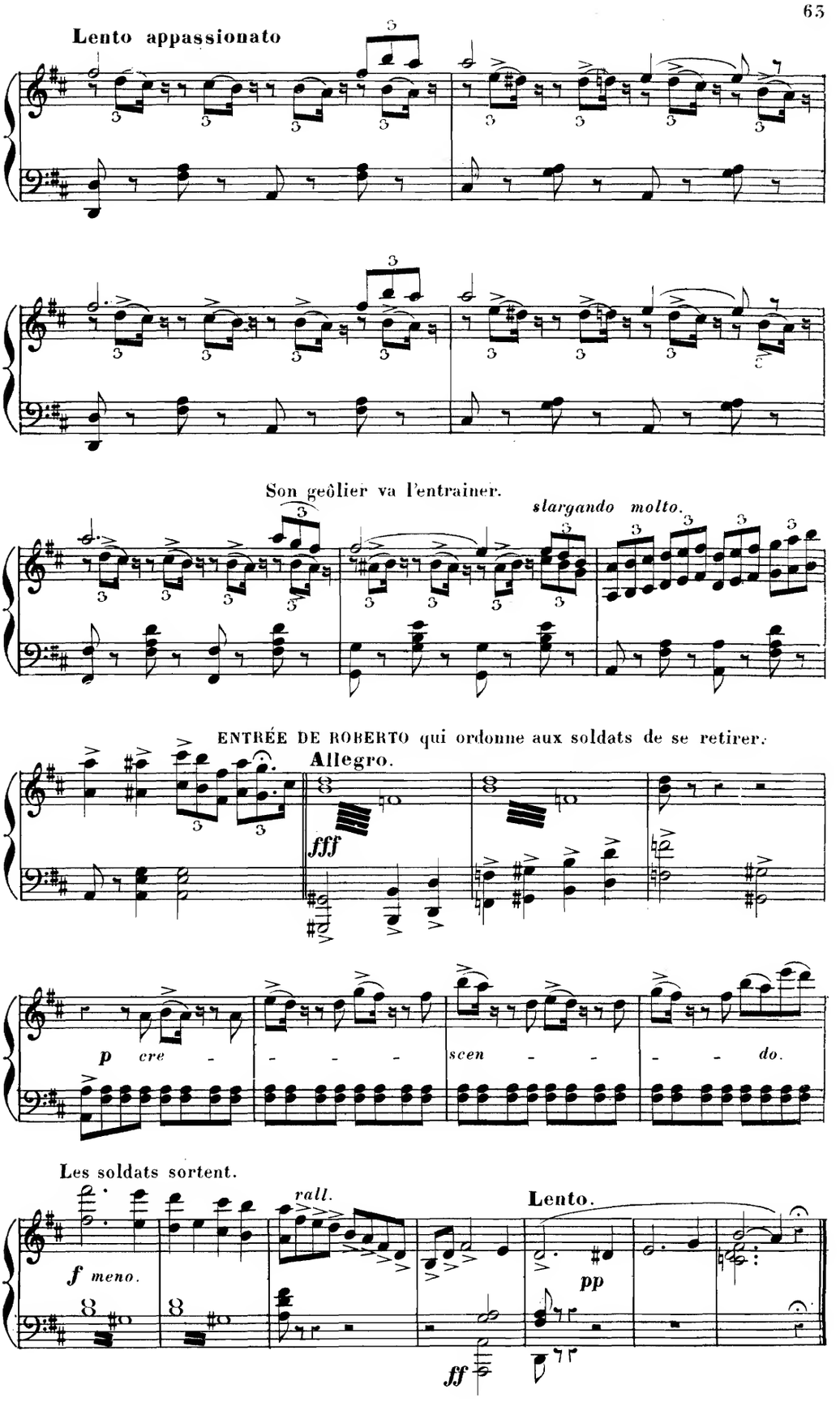


entrer dans la tente — Régina le repousse et demande protection aux autres soldats qui



se sont rapprochés — Ceux-ci la repoussent.



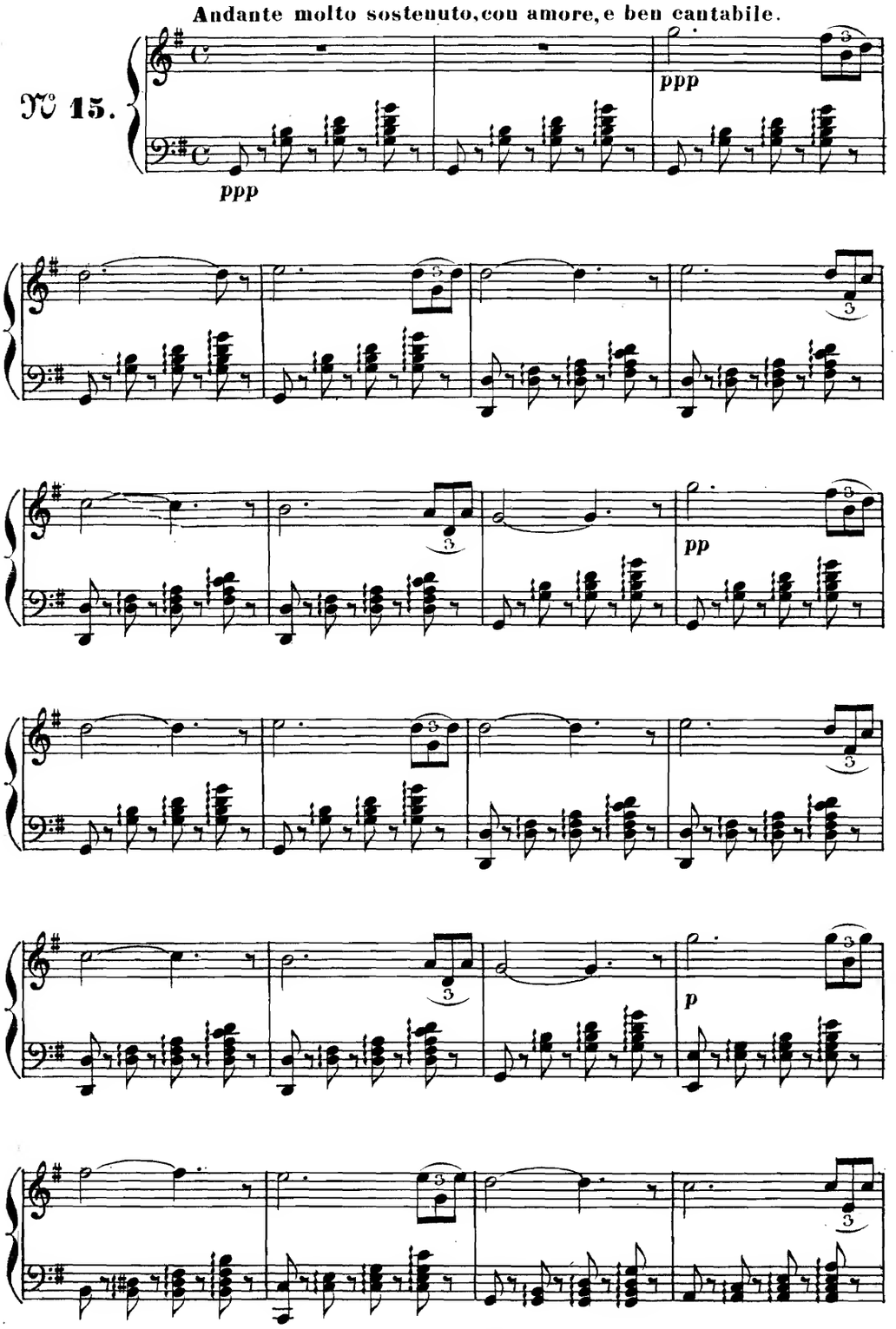

Lento appassionato
Son geôlier va l'entrainer.
slargando molto.
ENTRÉE DE ROBERTO qui ordonne aux soldats de se retirer.
Allegro.
fff
p cre - - - - scen - - - - do.
Les soldats sortent.
rall.
Lento.
f meno.
pp
ff

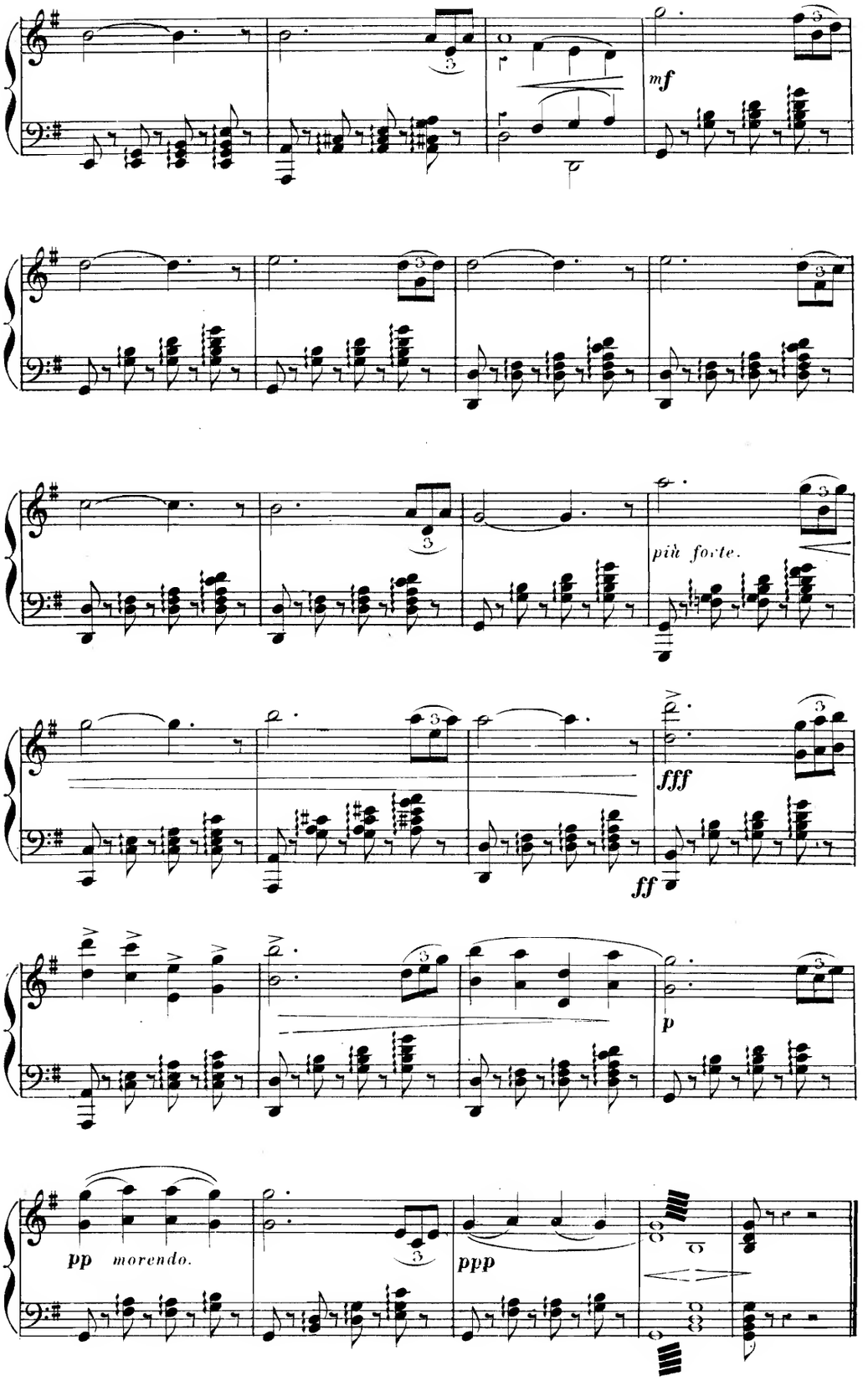
ROMANCE SANS PAROLES.

Roberto seul avec sa fiancée, lui fait l'aveu de son amour.

Andante molto sostenuto, con amore, e ben cantabile.

№ 15.



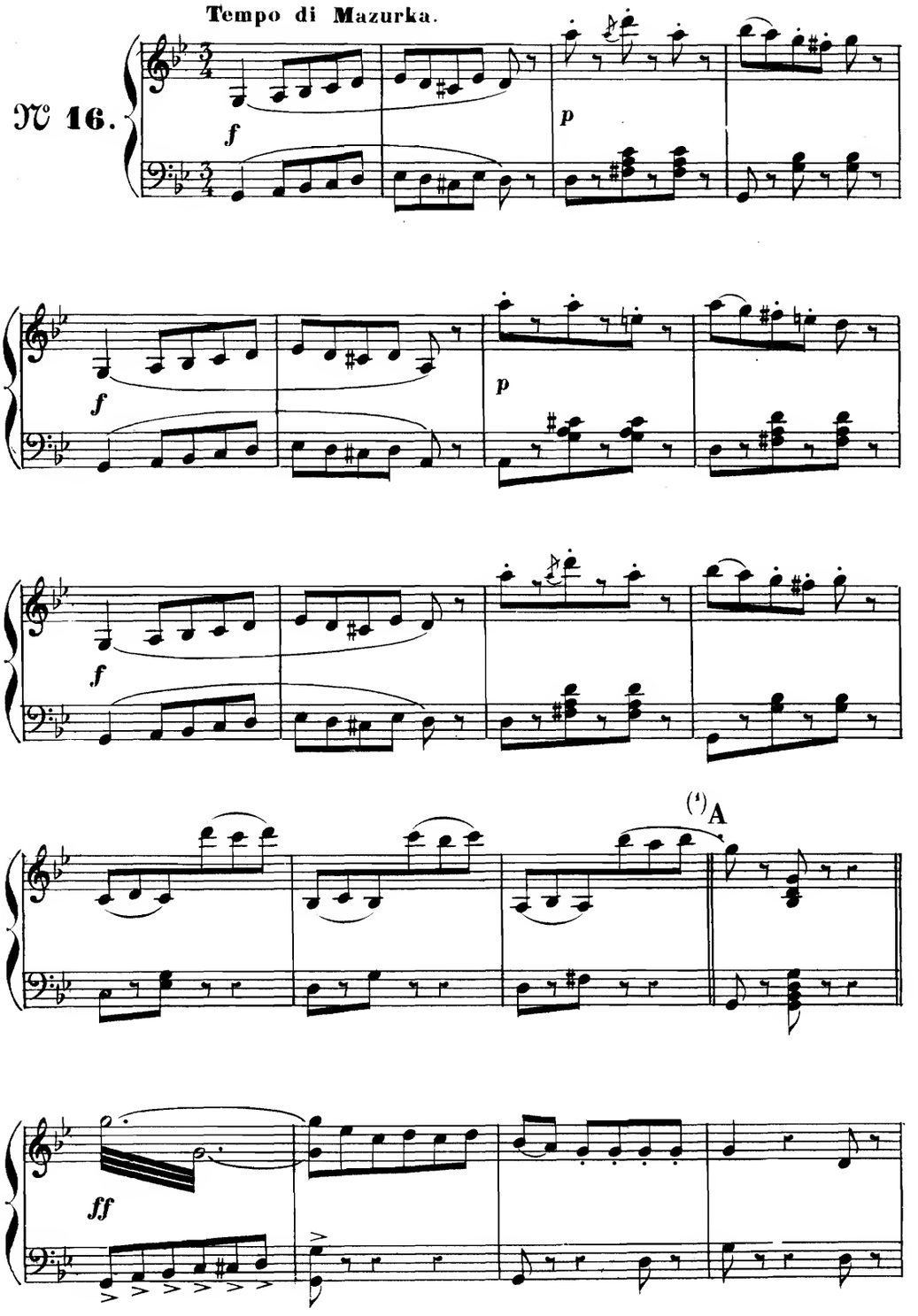

mf
più forte.
fff
ff
p
pp morendo.
ppp

MAZURKA

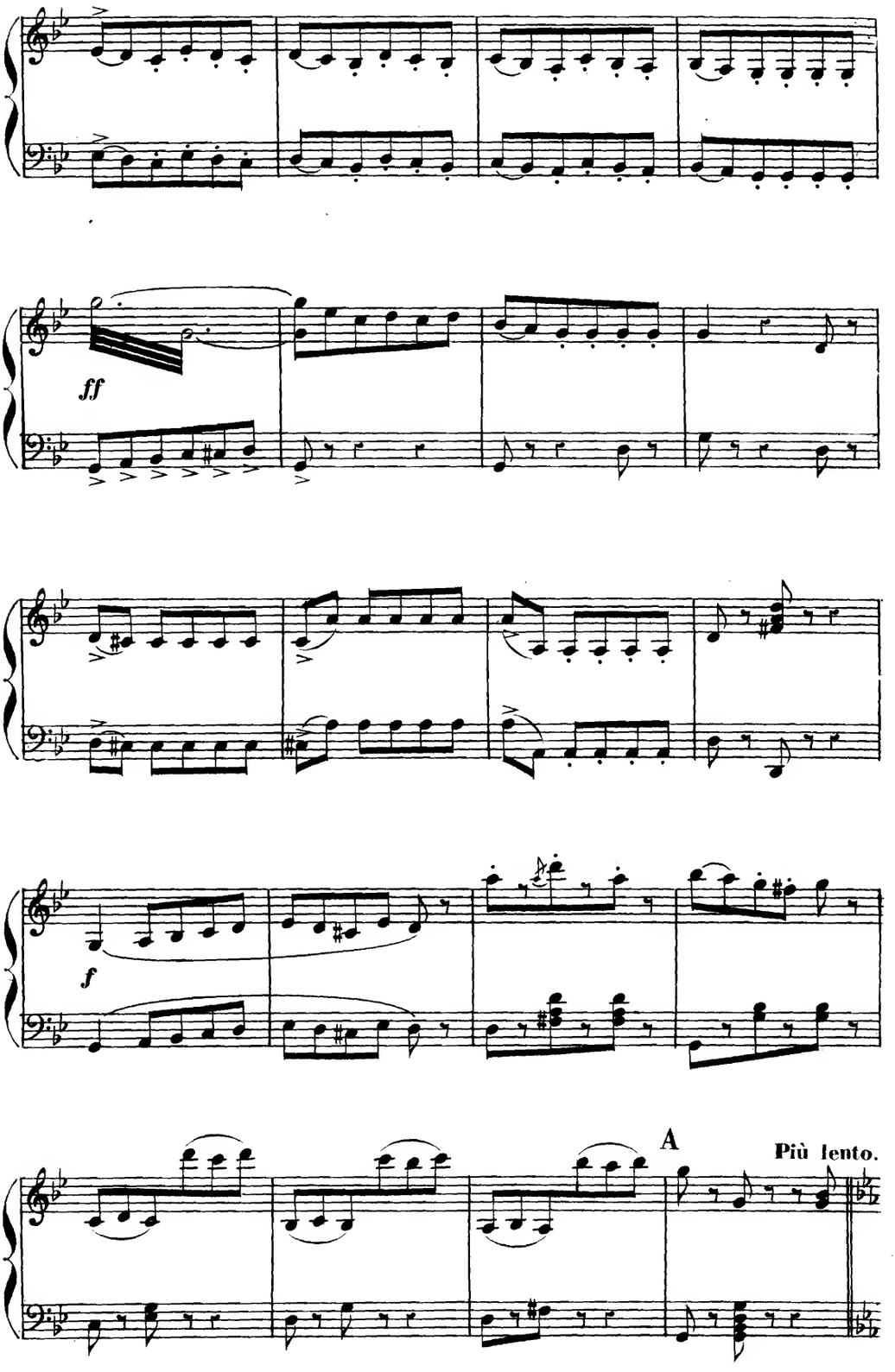
Dansée par RÉGINA.

Tempo di Mazurka.

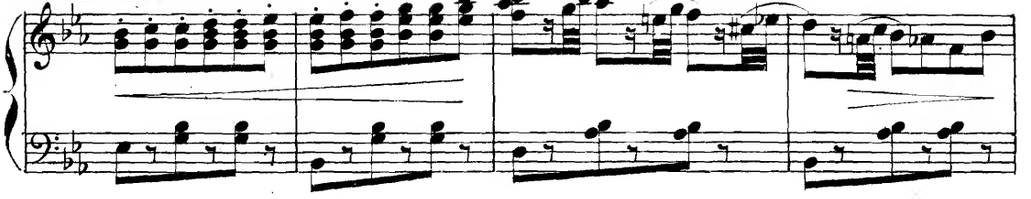
N° 16.

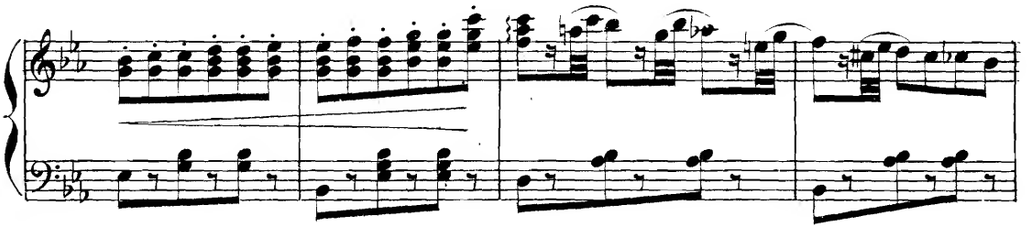


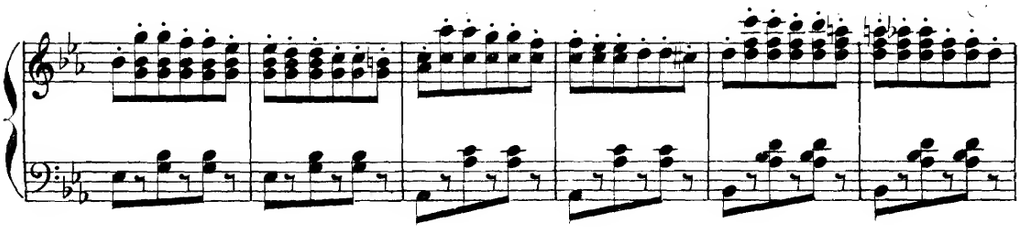
(1) De A à A coupure ad libitum.


ff
f
A
Più lento.

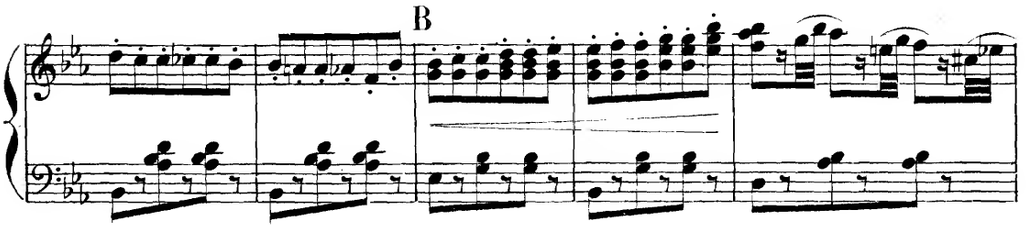
(1) B Meno.

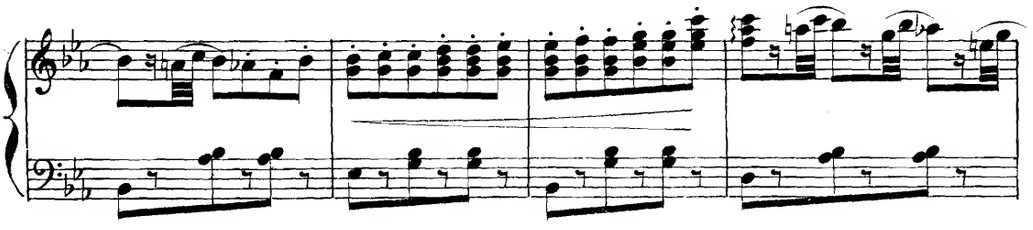


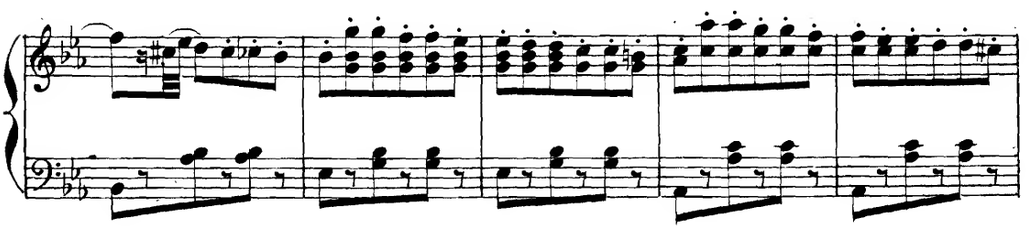




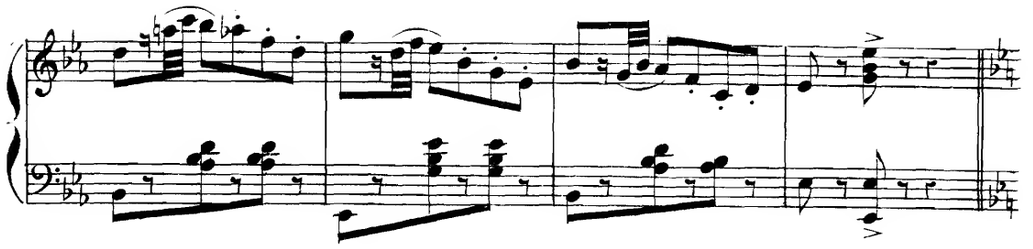
B

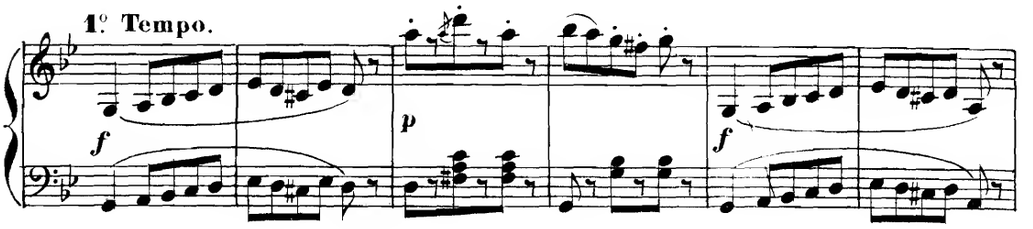


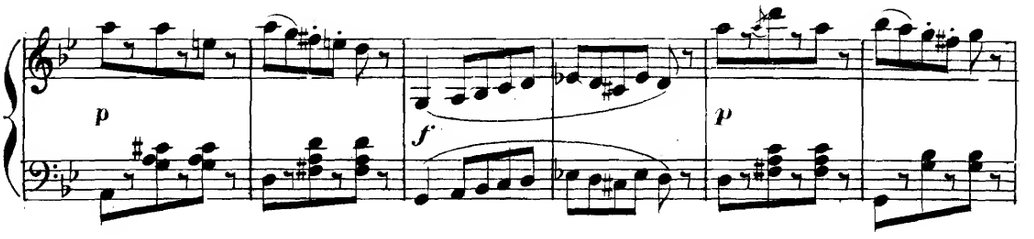


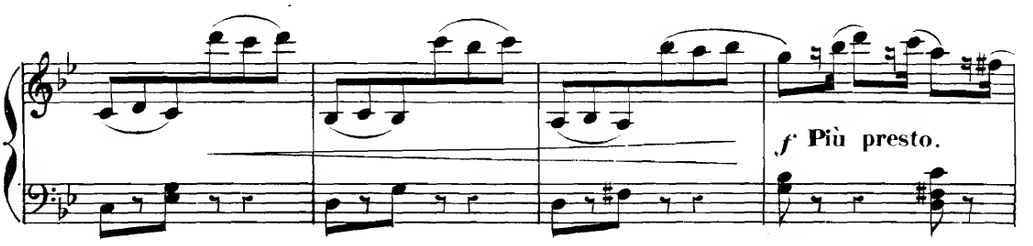


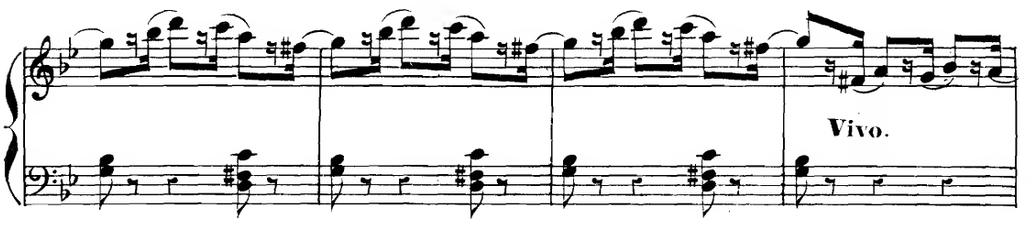
(1) De B à B coupure ad libitum.

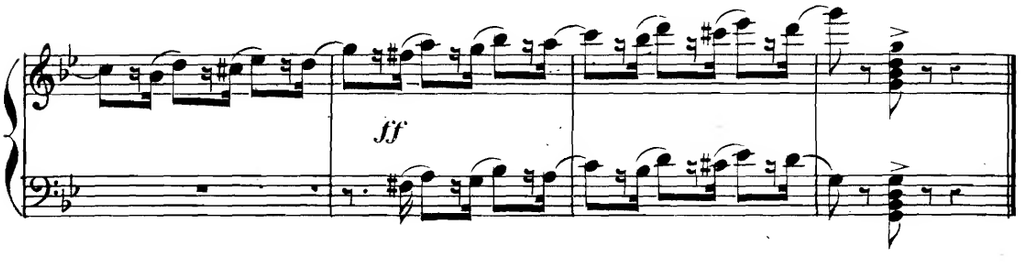



1º Tempo.
f
p
f


p
f
p

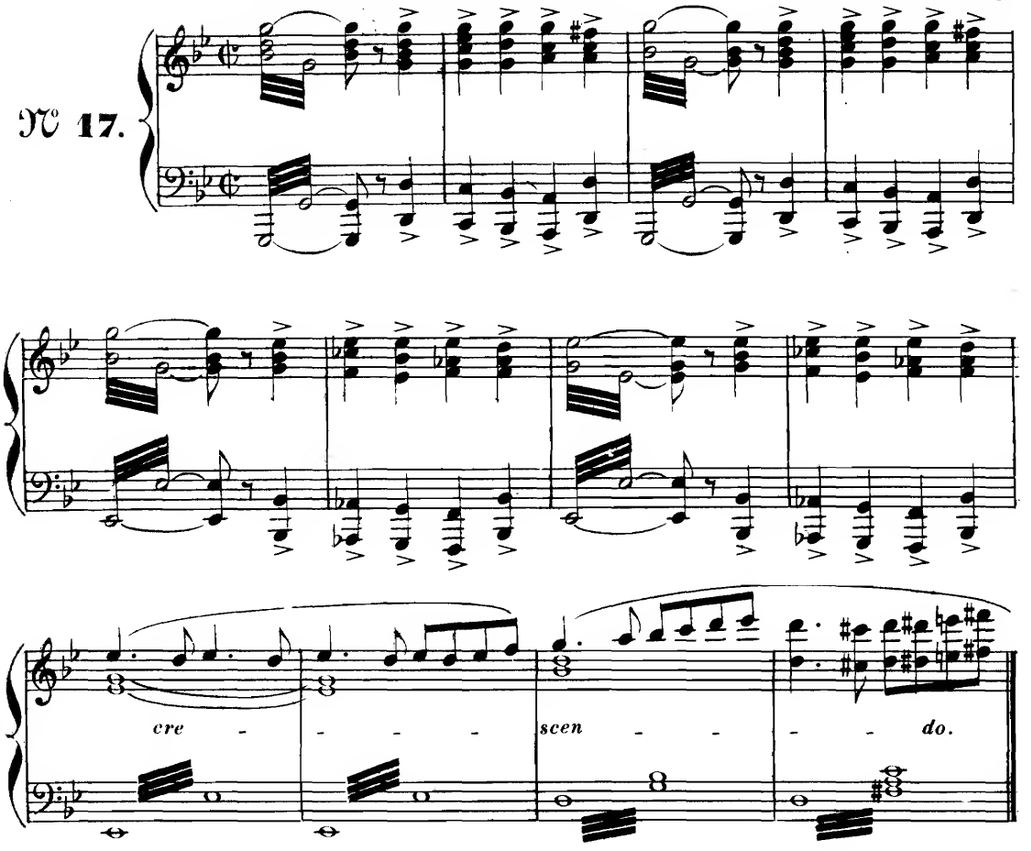

f Più presto.


Vivo.


ff

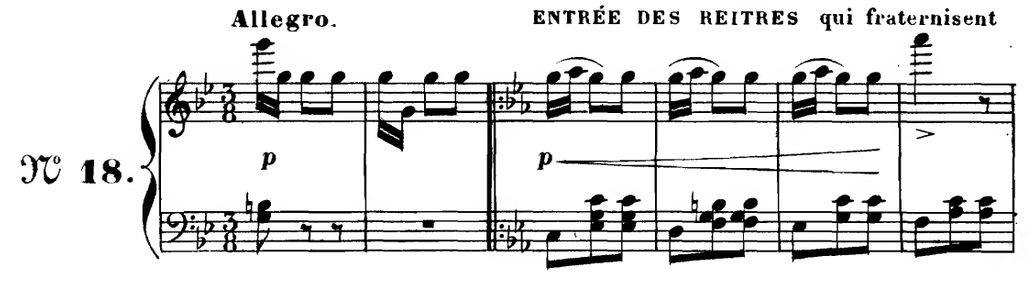
Des fanfares de cavalerie retentissent — Les reitres rentrent au camp.

№ 17.

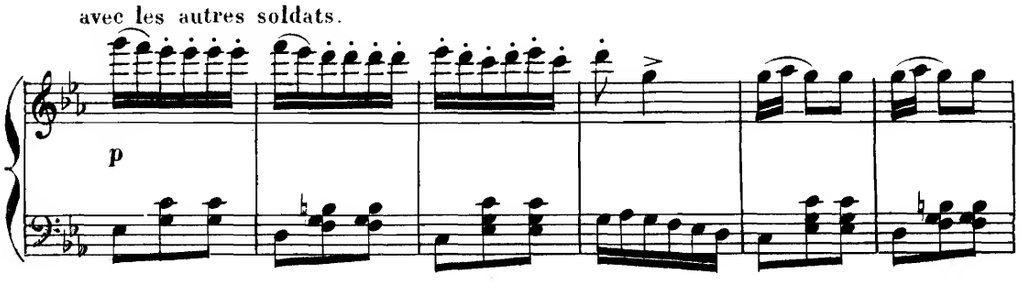


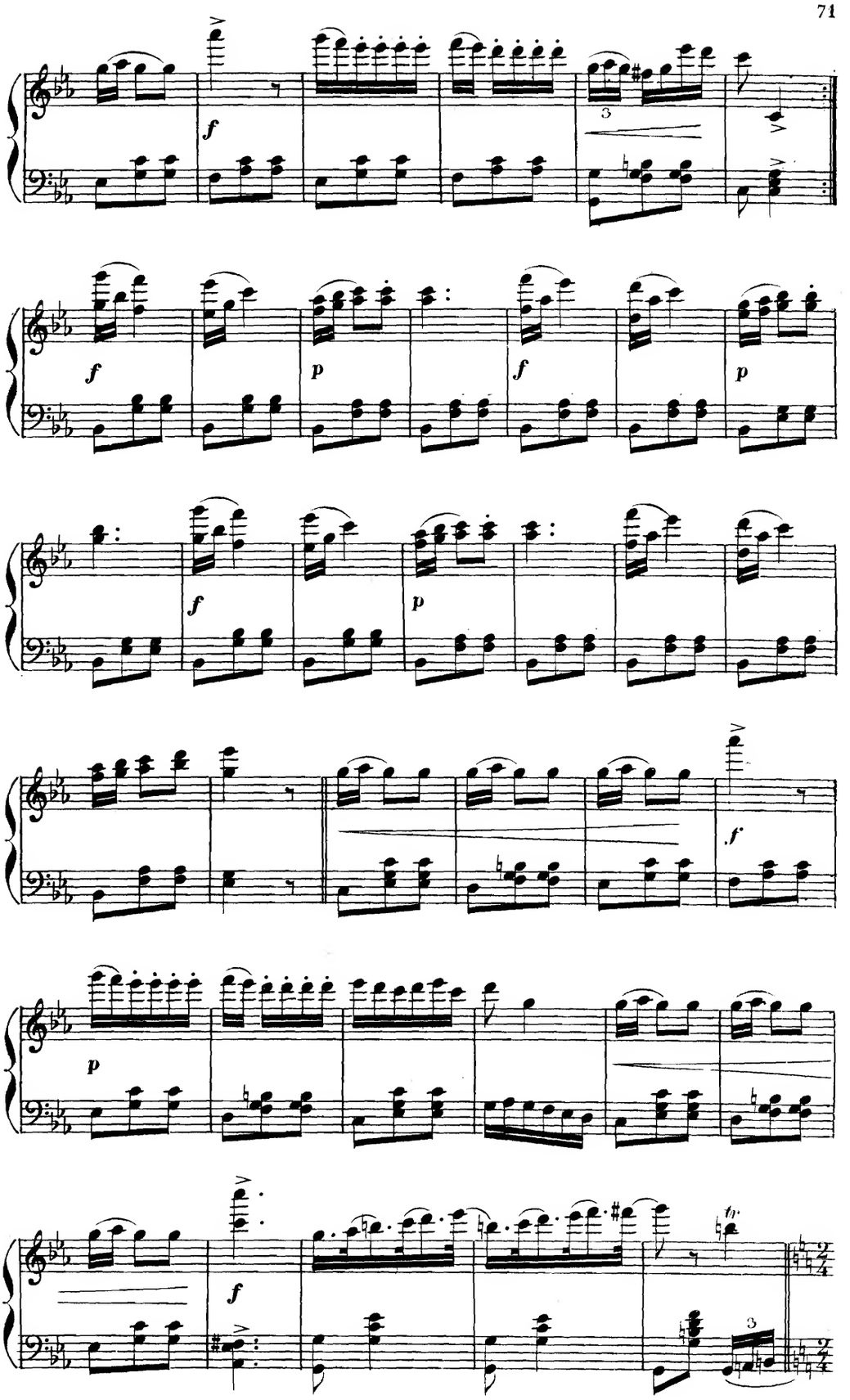
Allegro. ENTRÉE DES REITRES qui fraternisent

№ 18.



avec les autres soldats.

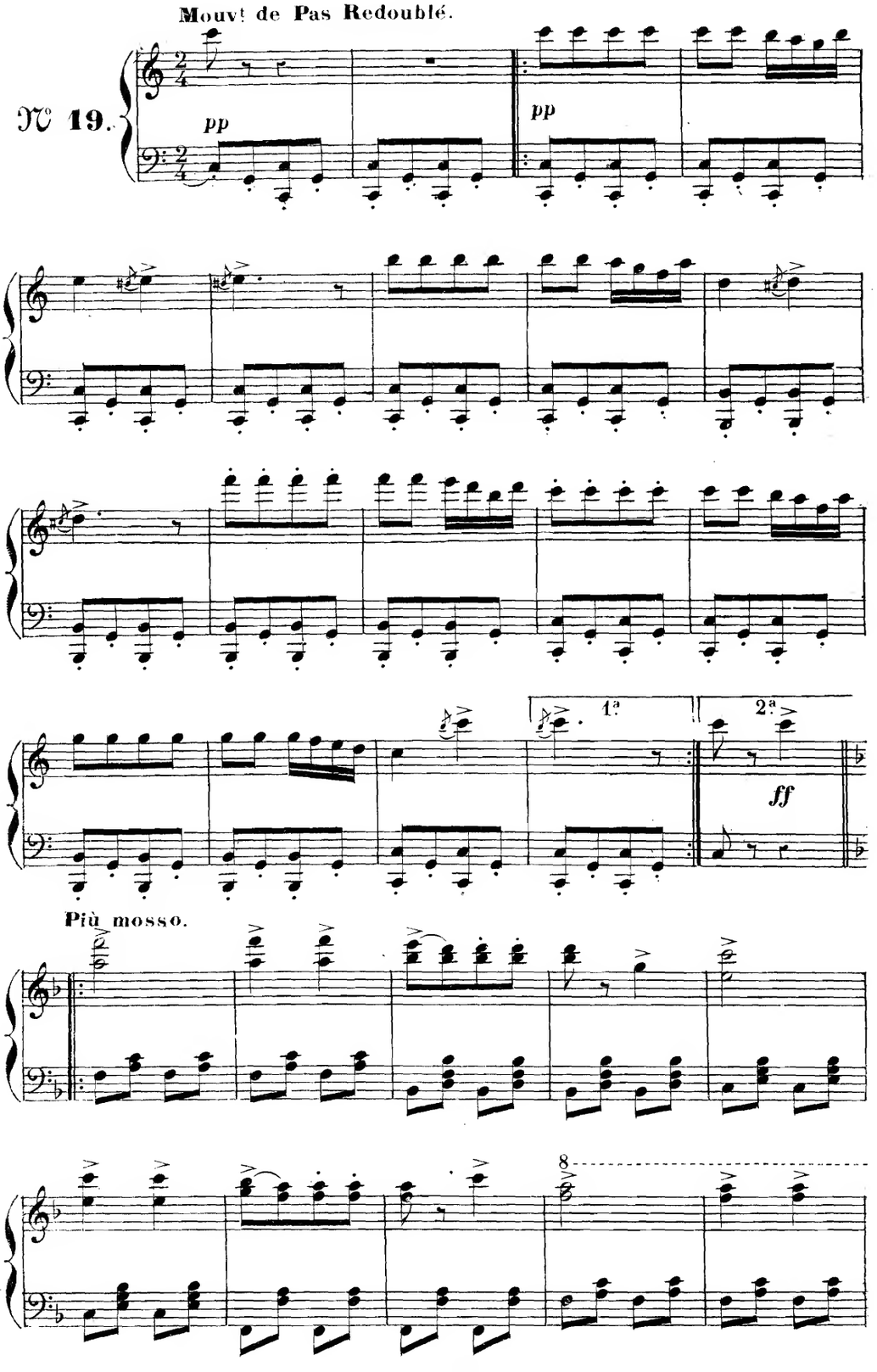


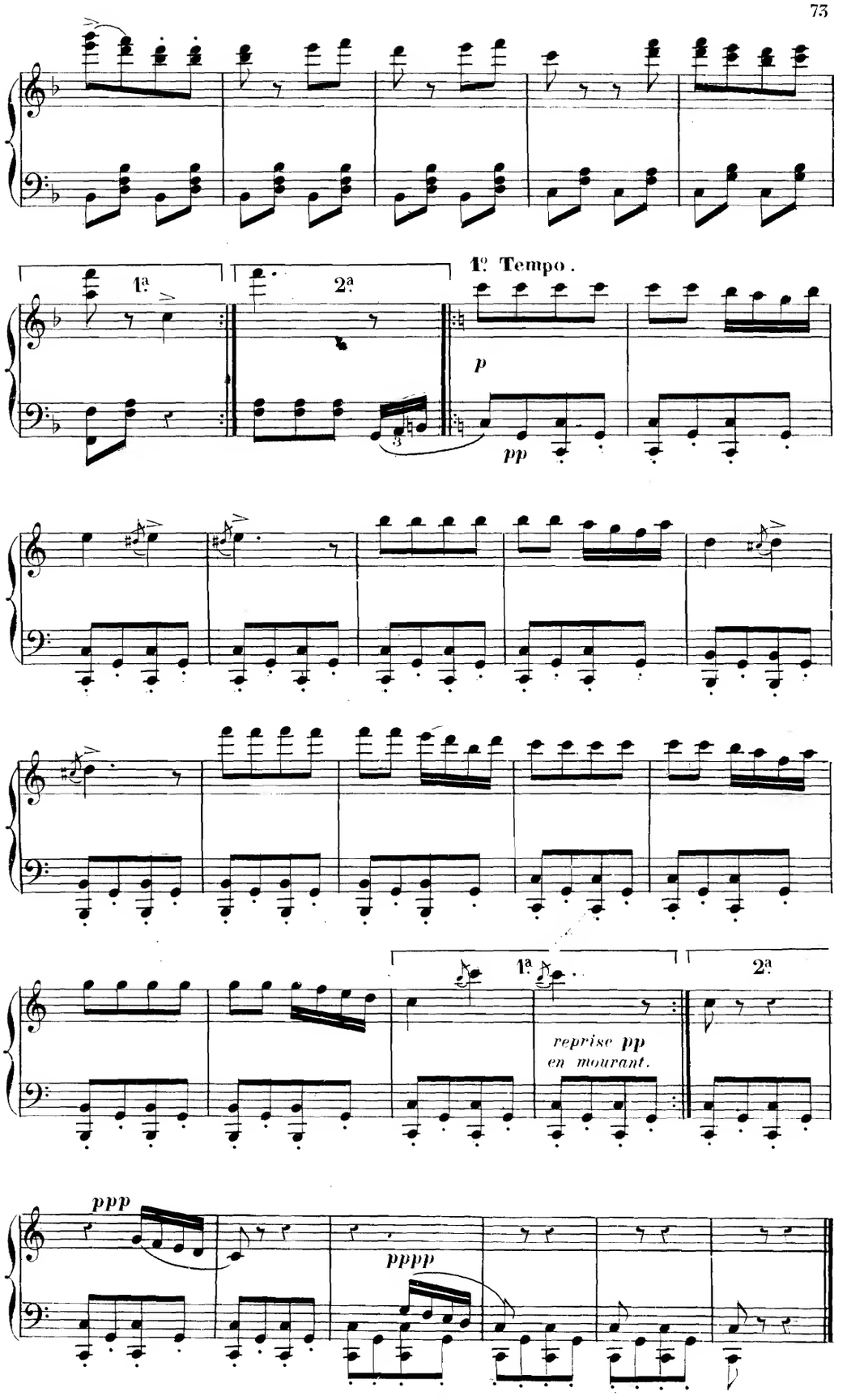

f
3
f
p
f
p
f
p
f
p
f
3

LA RETRAITE DES LANSQUENETS.

Mouvt de Pas Redoublé.

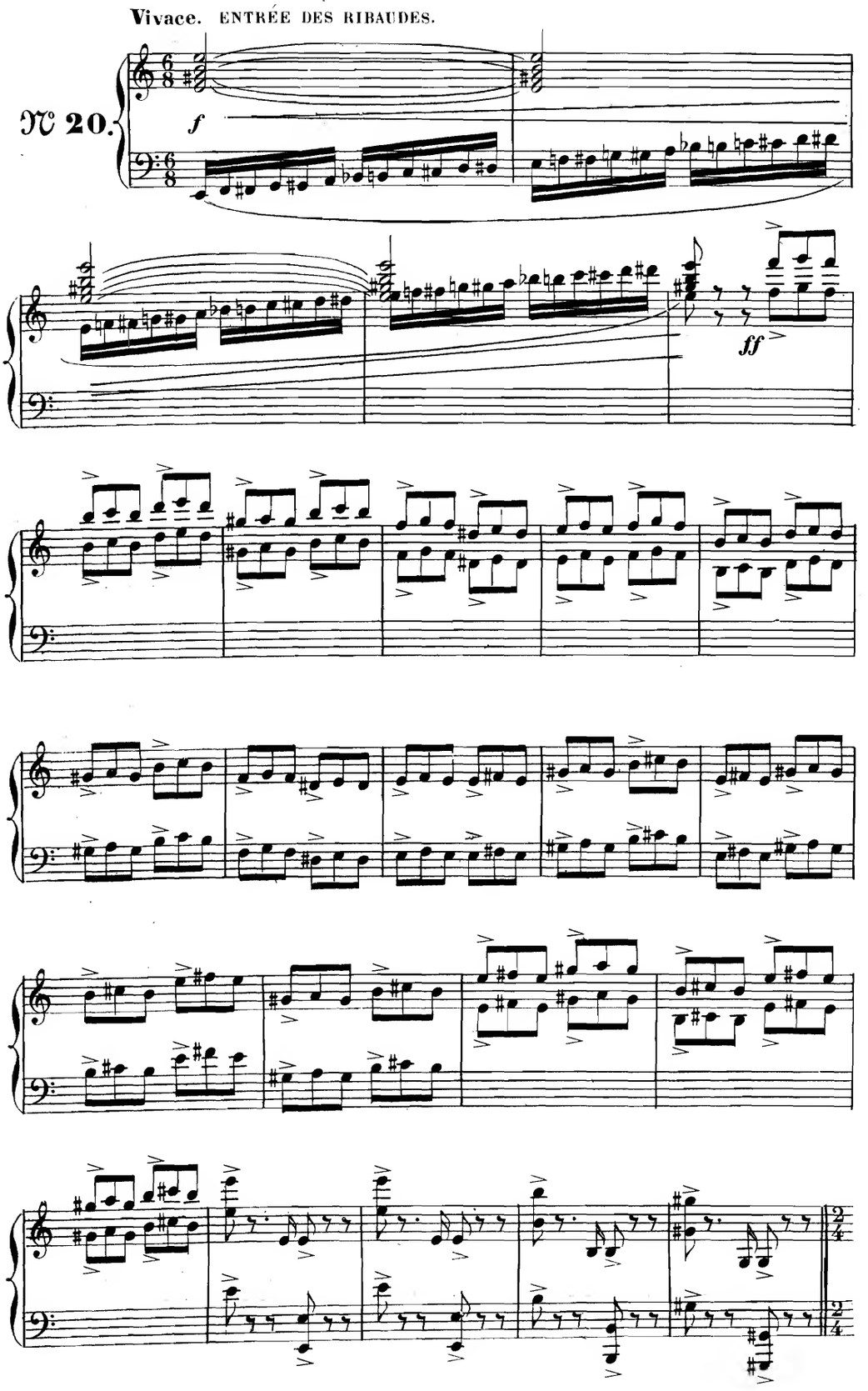
№ 19.




1ª
2ª
1º Tempo.
p
pp
1ª
2ª
reprise pp
en mourant.
ppp
pppp

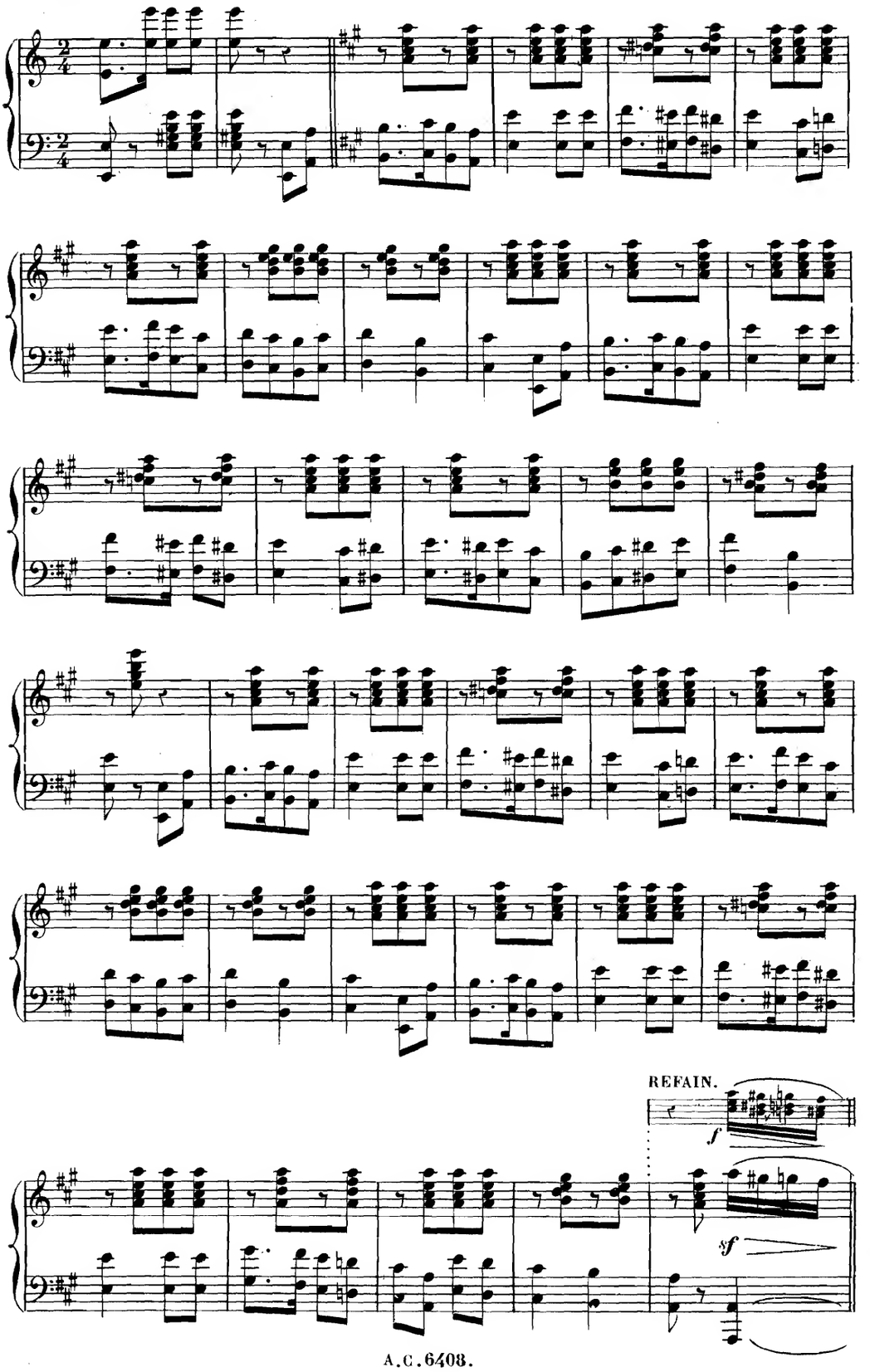
Vivace. ENTRÉE DES RIBAUDES.

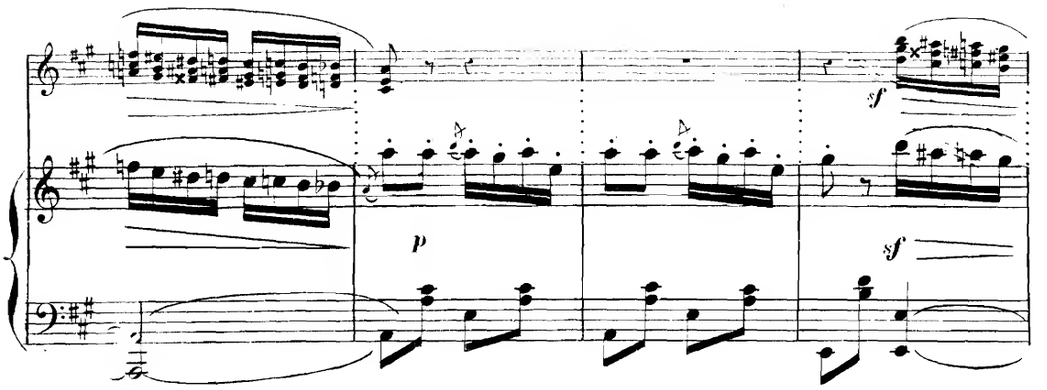
№ 20.

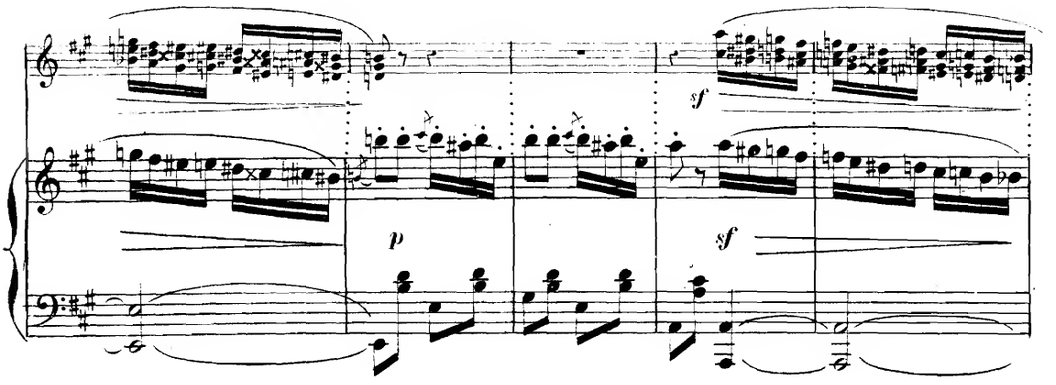


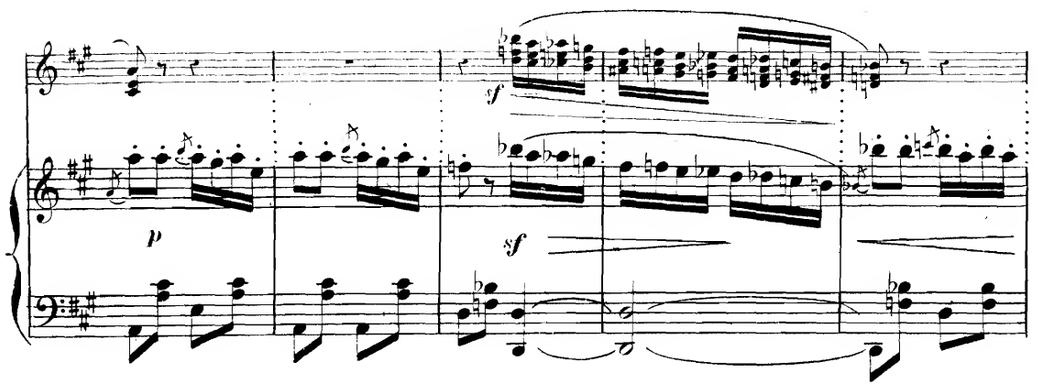
GRANDE LIESSE GÉNÉRALE.

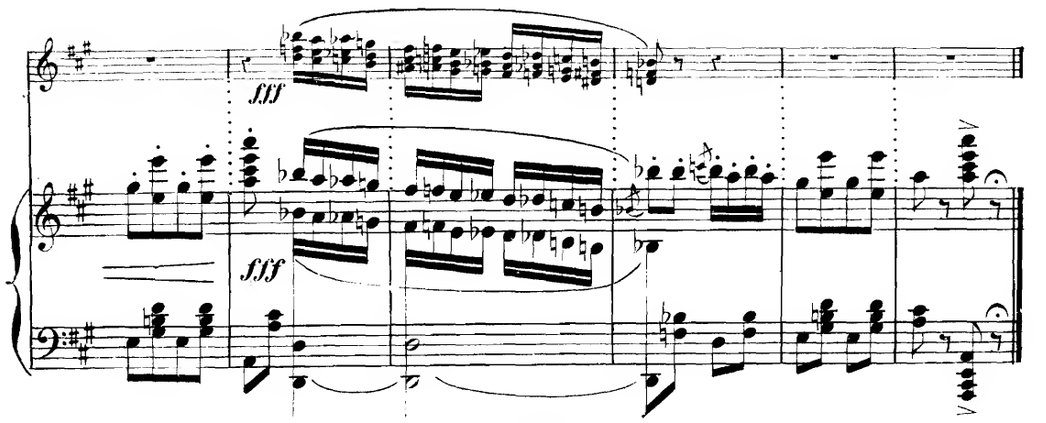
All.o non troppo.



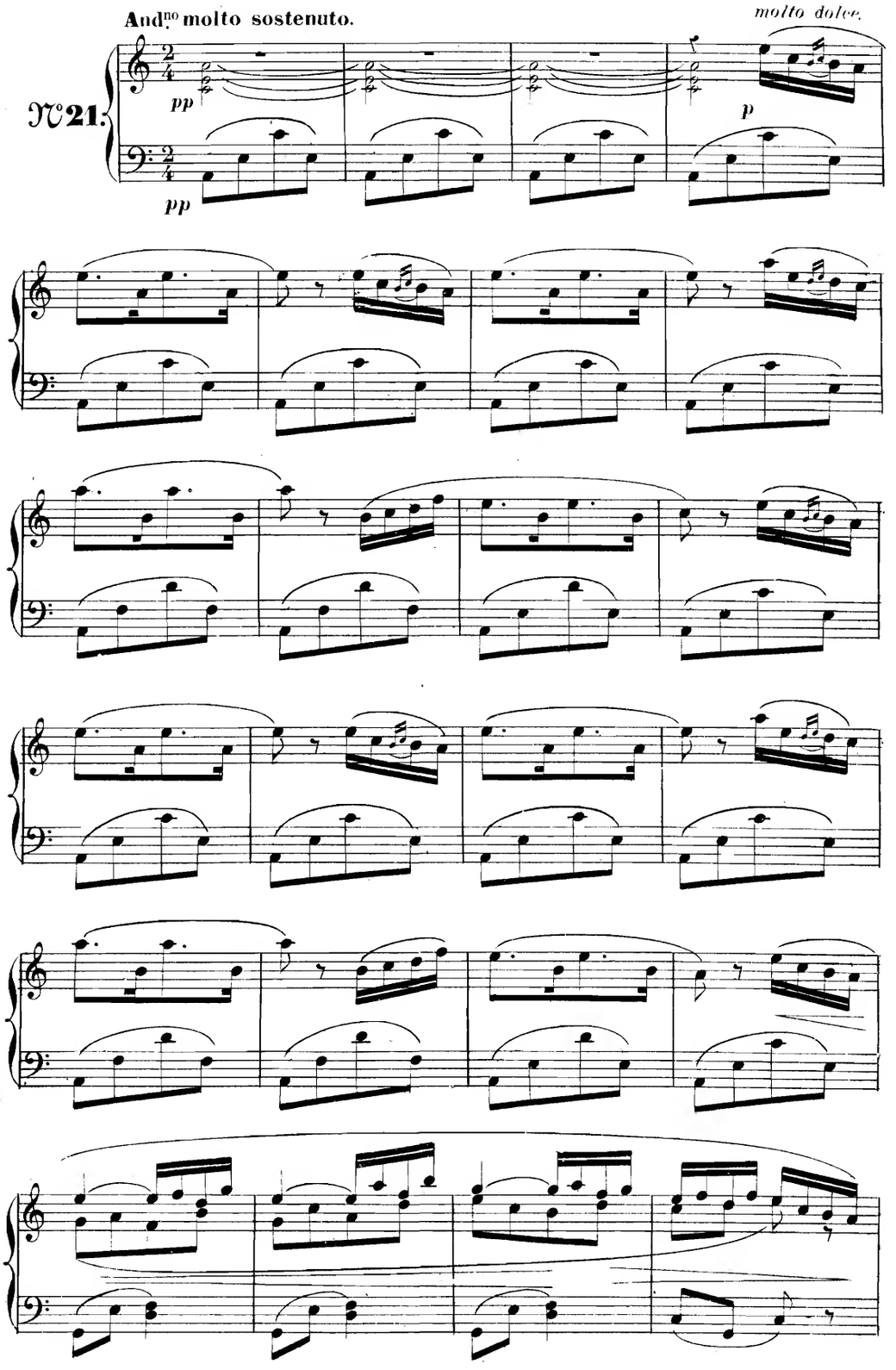

sf
p
sf

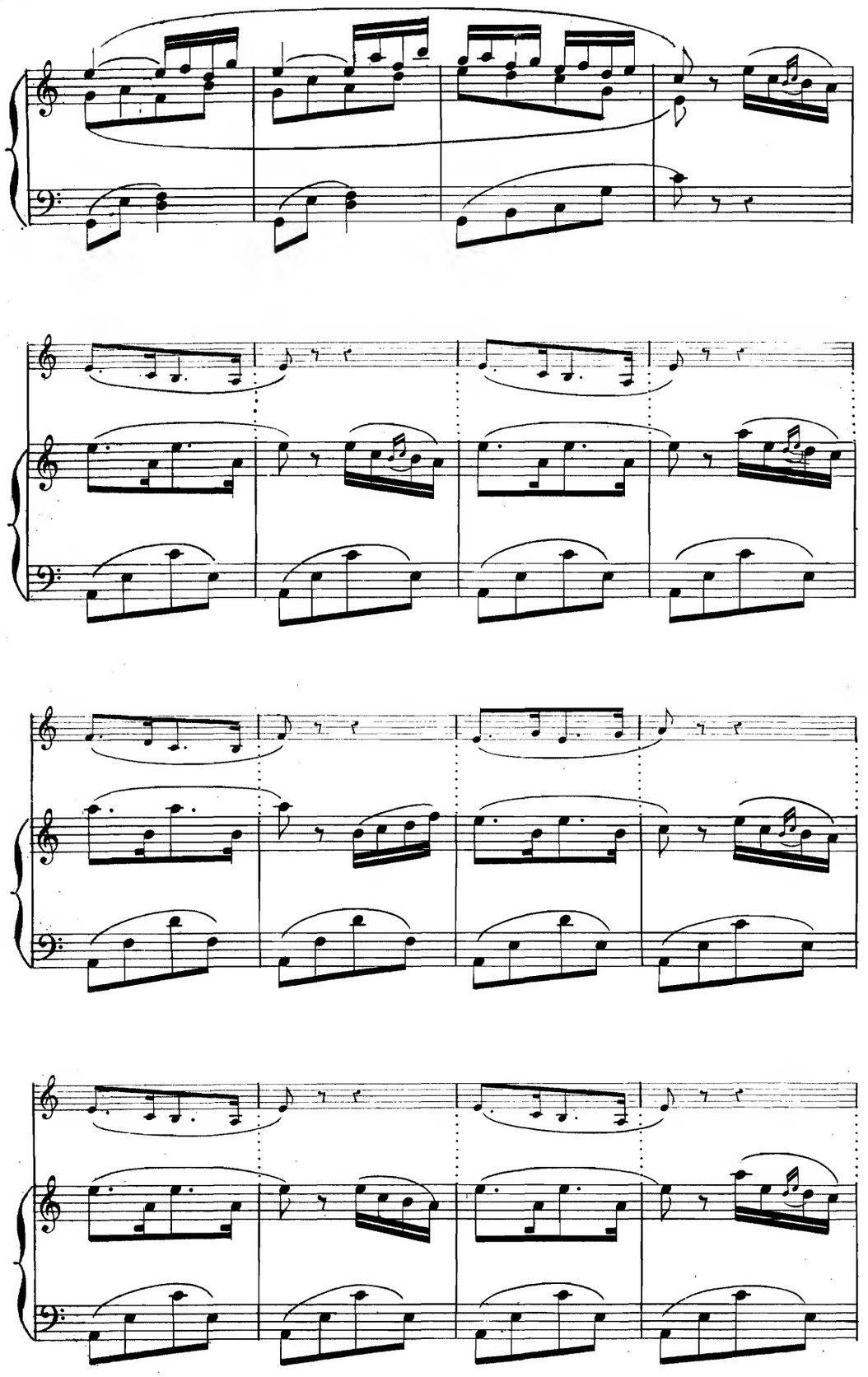

sf
p
sf

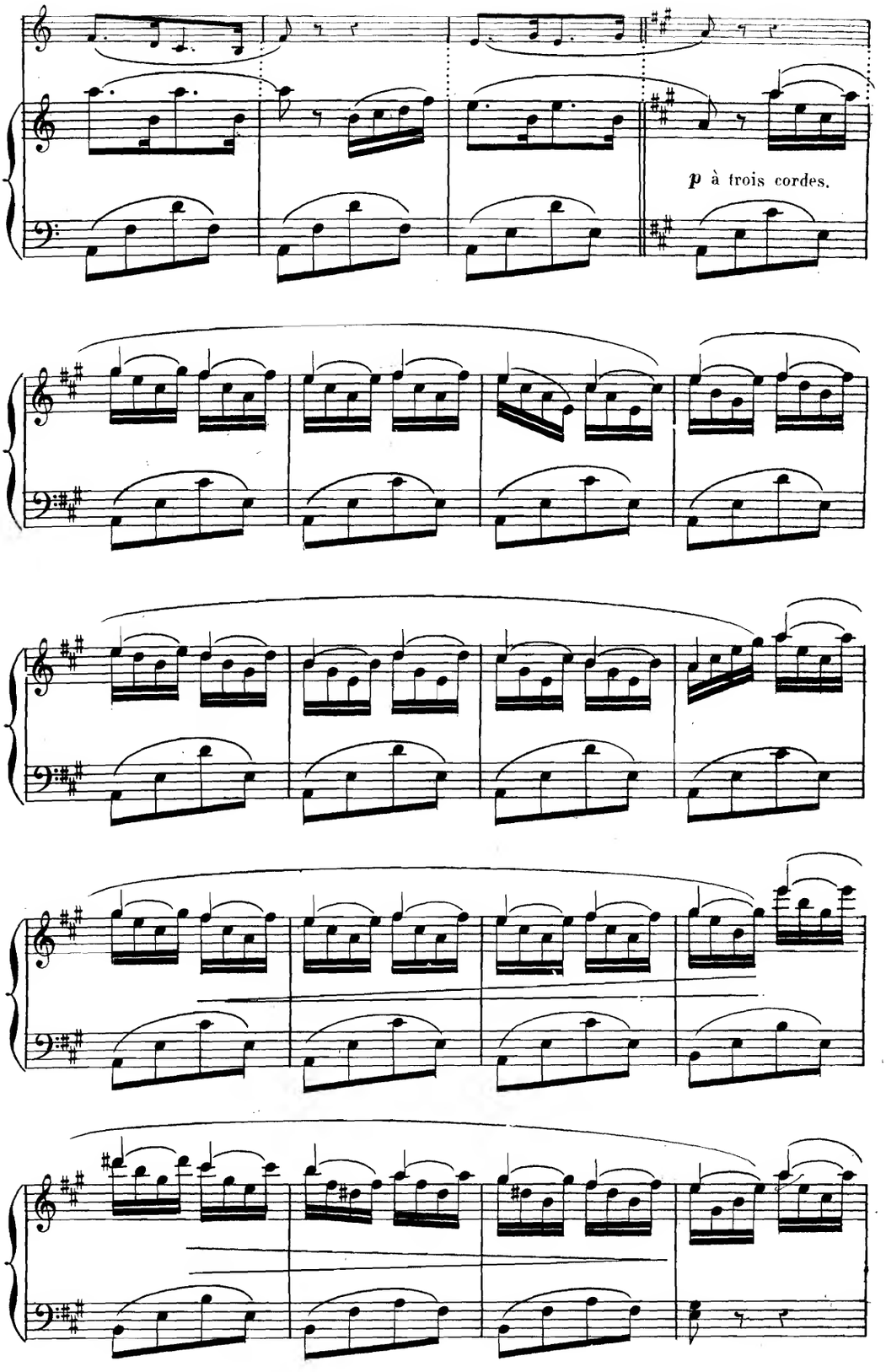

sf
p
sf

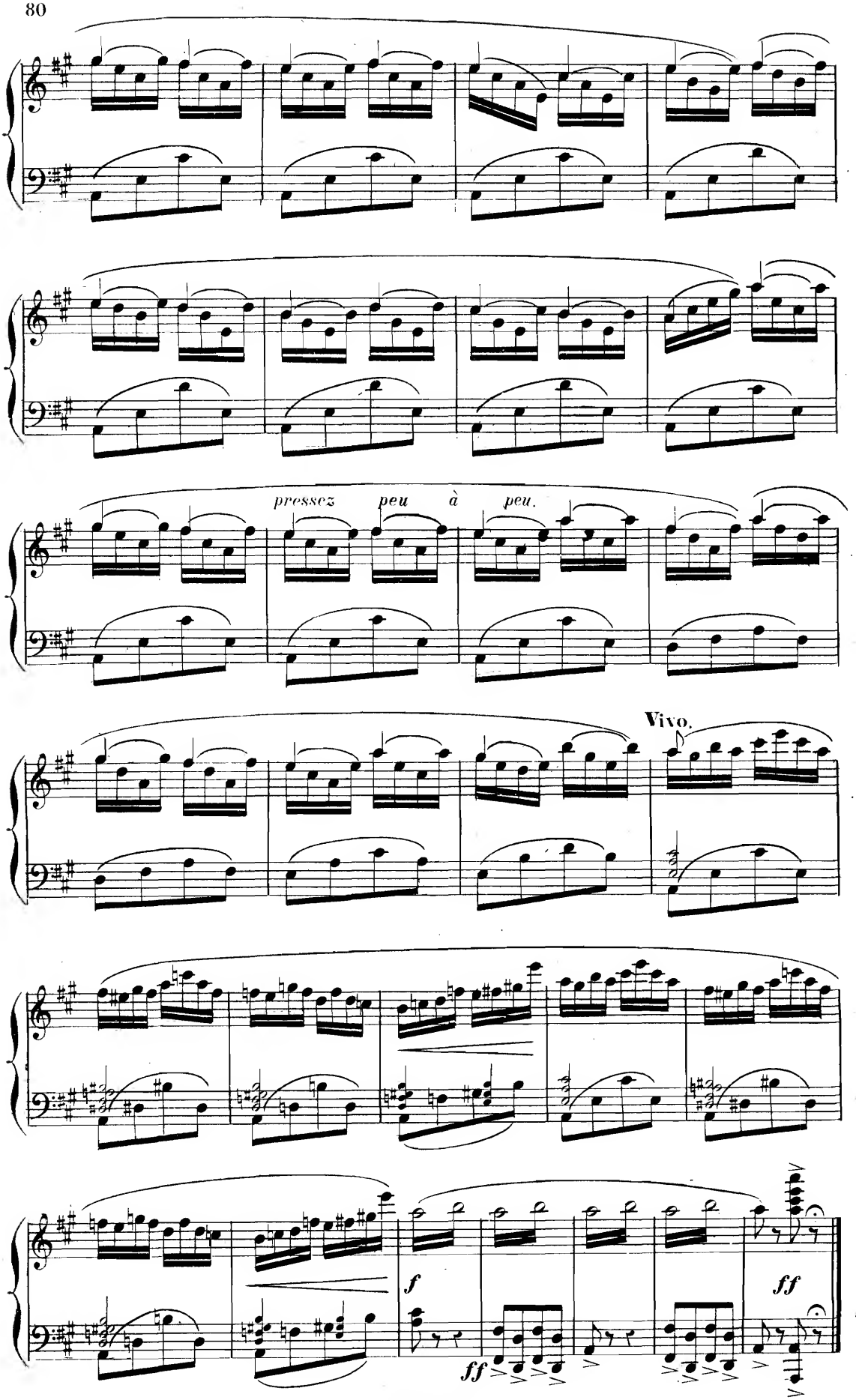

fff
fff

DANSE DE LA REINE DES RIBAUDES.

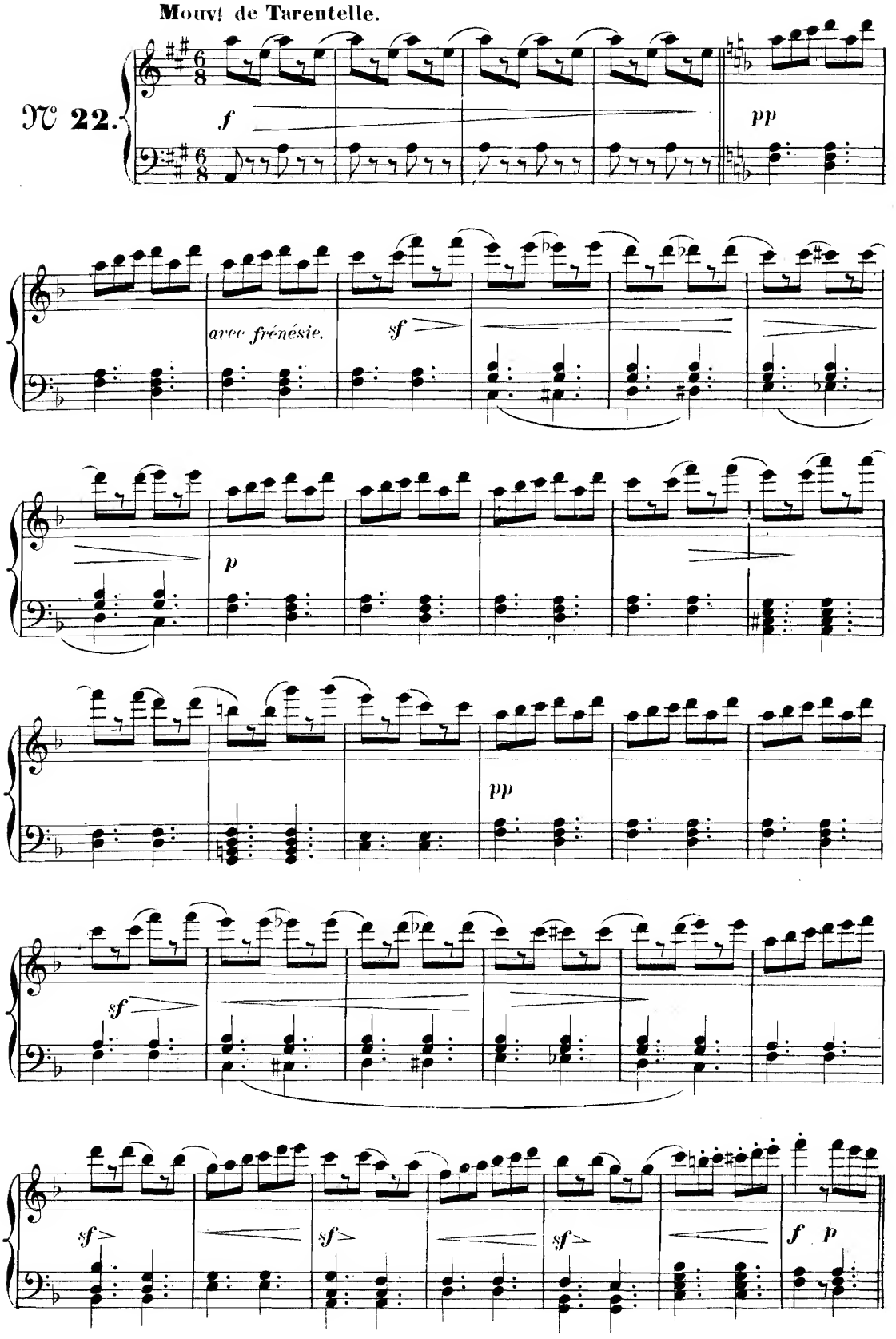


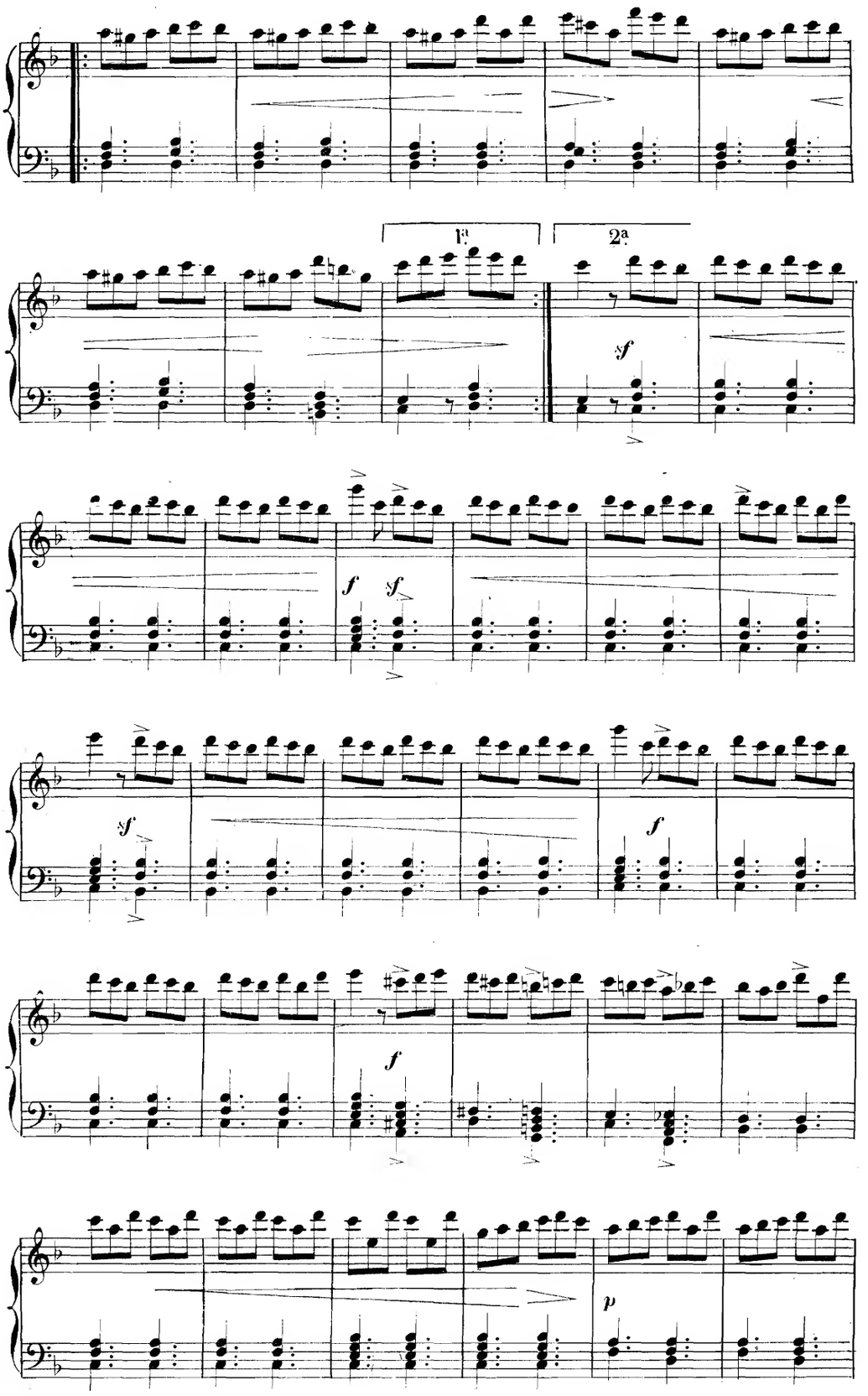


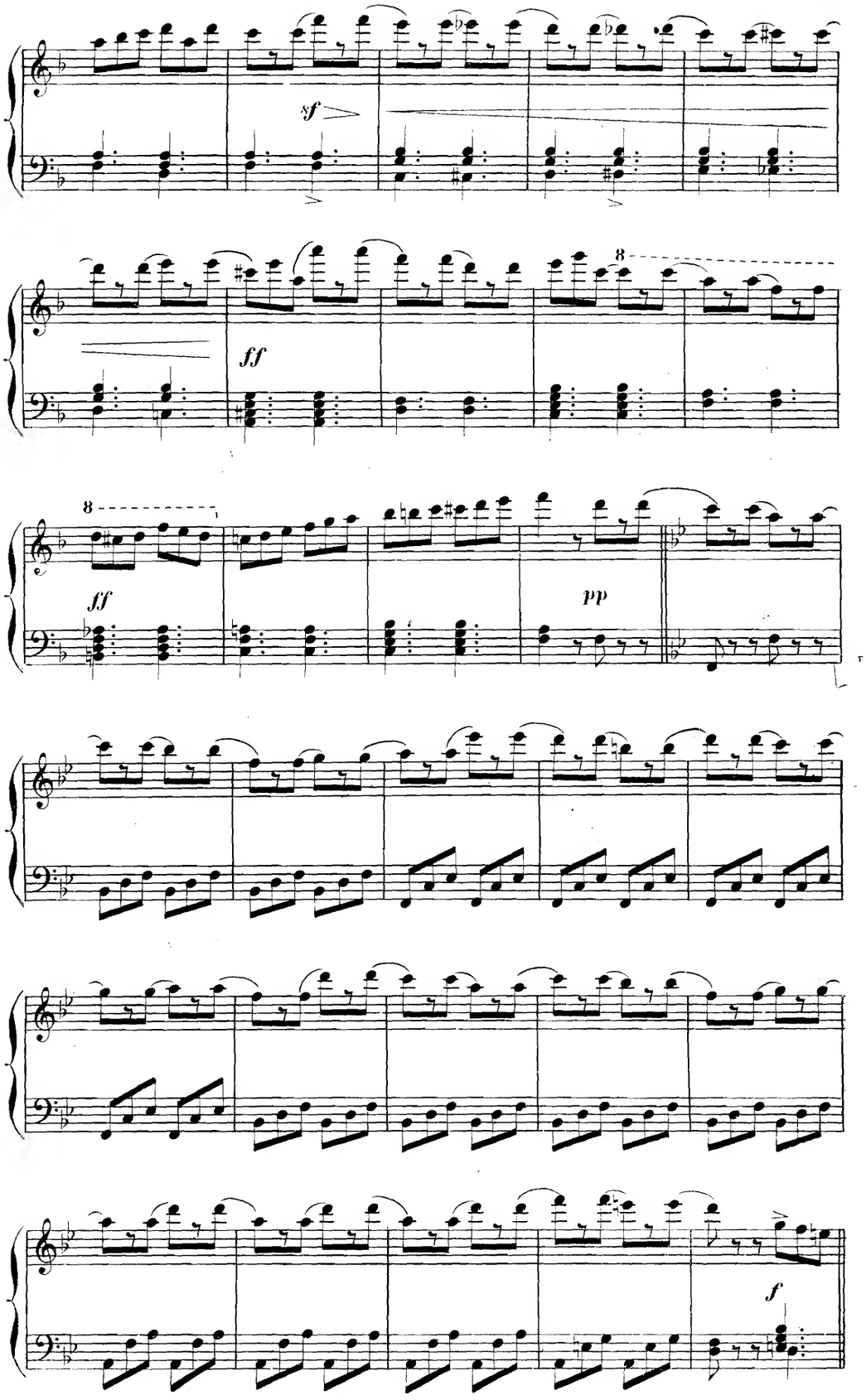

p à trois cordes.

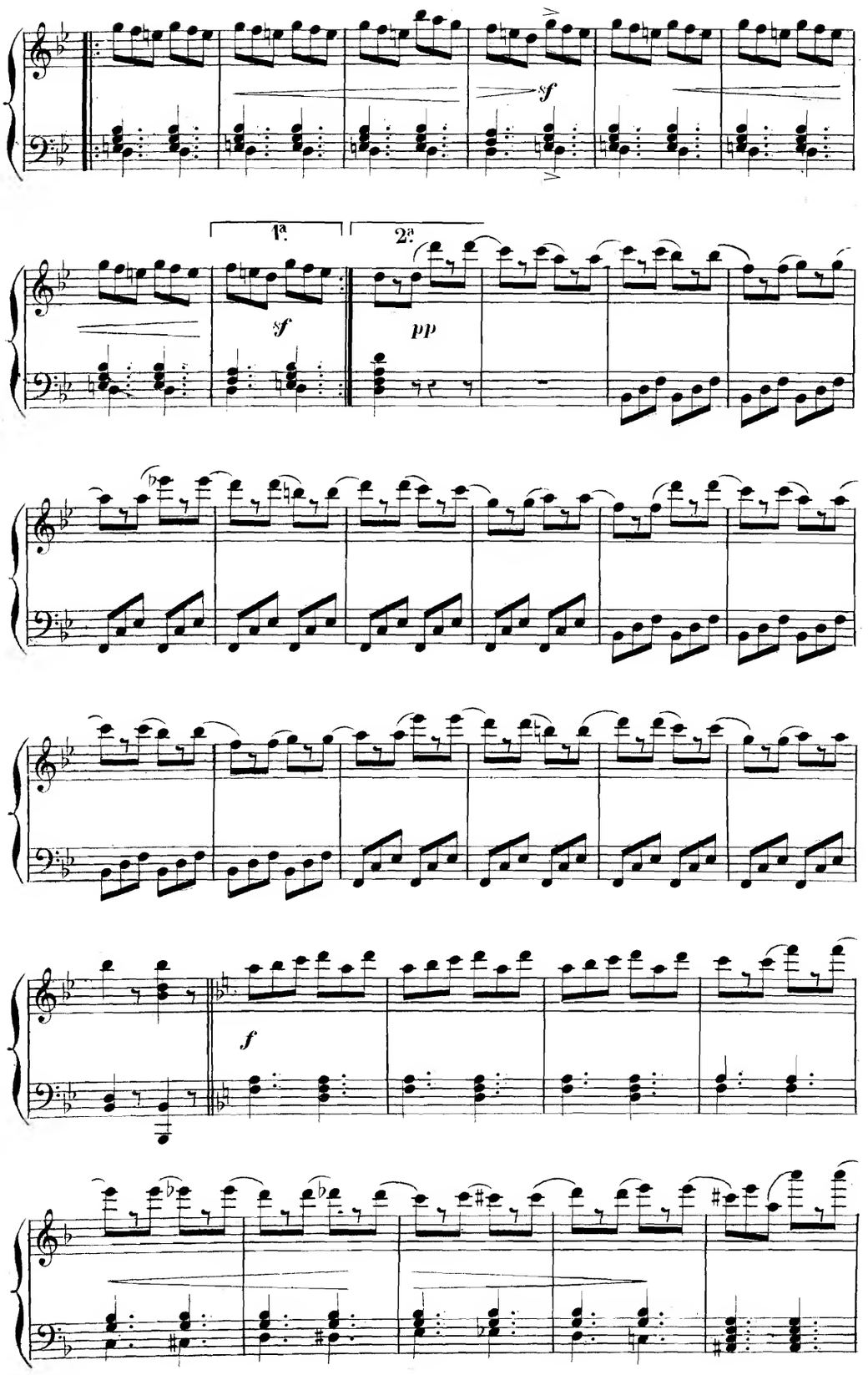

pressez peu à peu.
Vivo.
f
ff
ff

TARENTELLE GÉNÉRALE.




1ª
2ª
sf
f
sf
sf
f
f
p


sf
ff
8
8
ff
pp
f


sf
1ª.
2ª.
sf
pp
f

8

ff con furia.

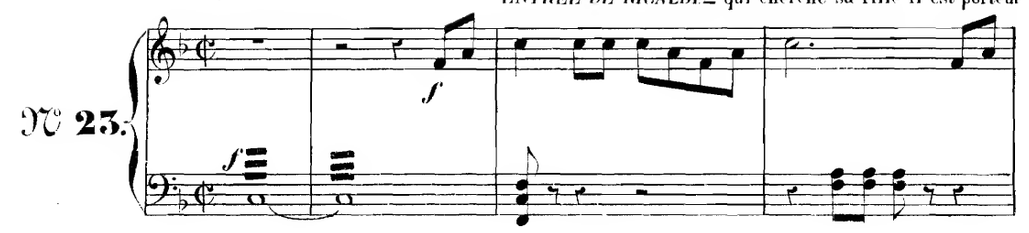
fff

DÉPART DES RIBAUDES.

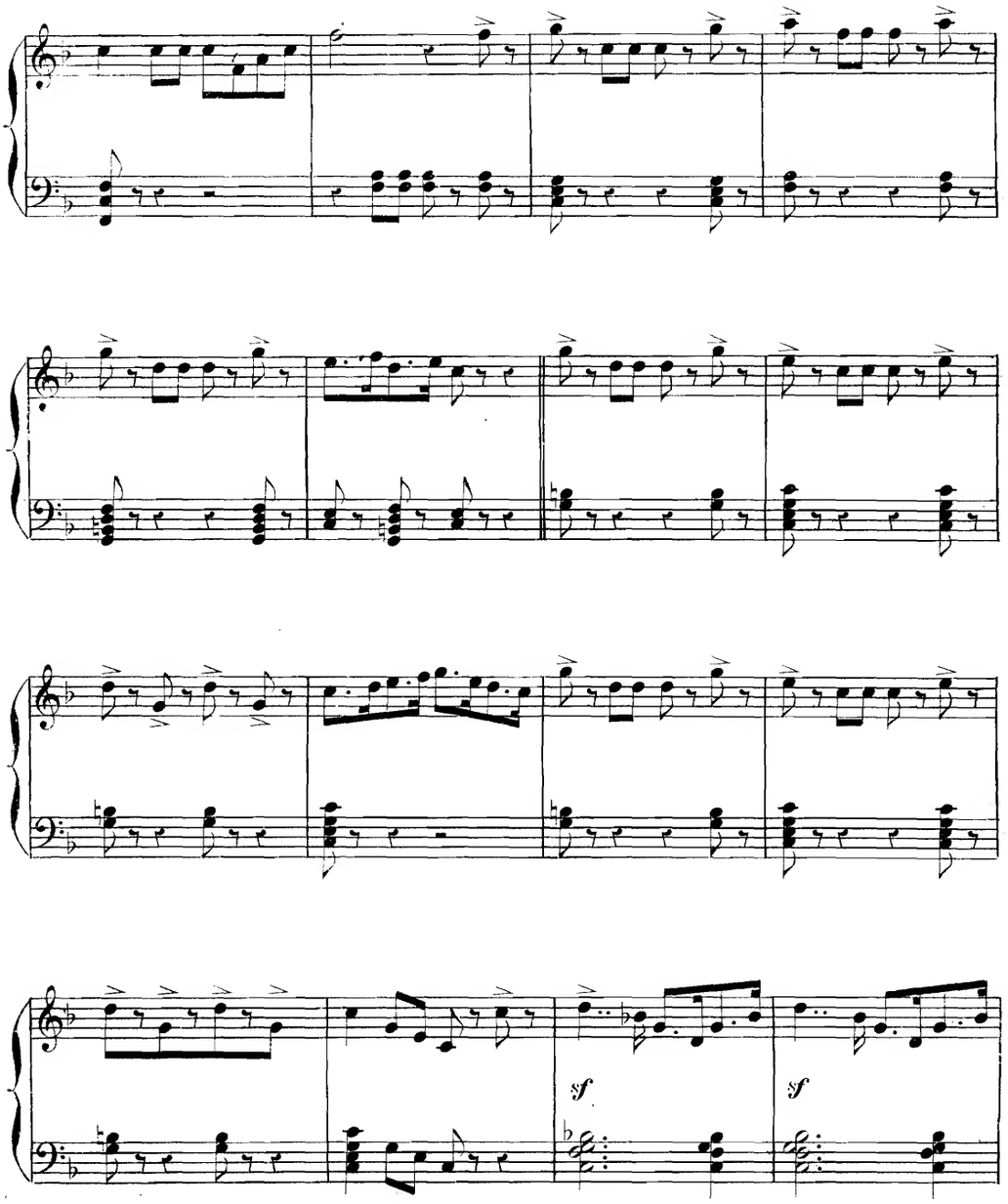
All.° marziale.

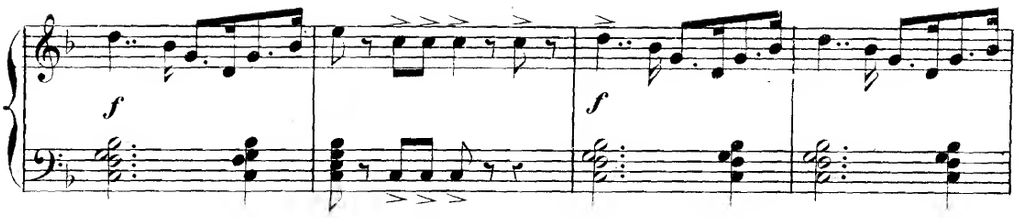
ENTRÉE DE RICALDI_ qui cherche sa fille il est porteur

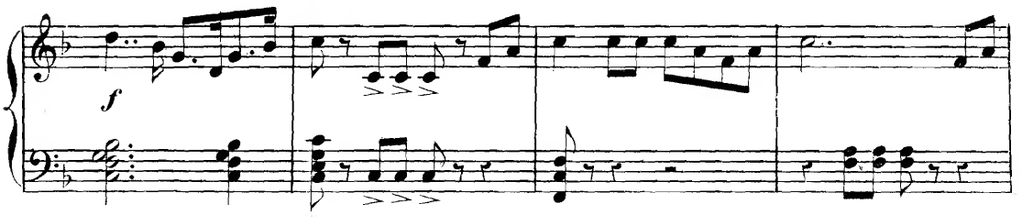
N° 23.

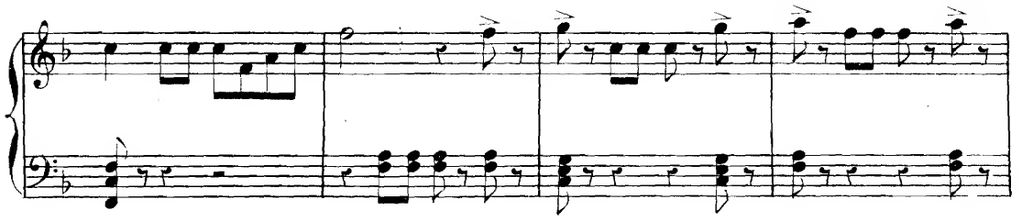


d'un ordre du duc qui déclare, que le ravisseur sera sévèrement puni.

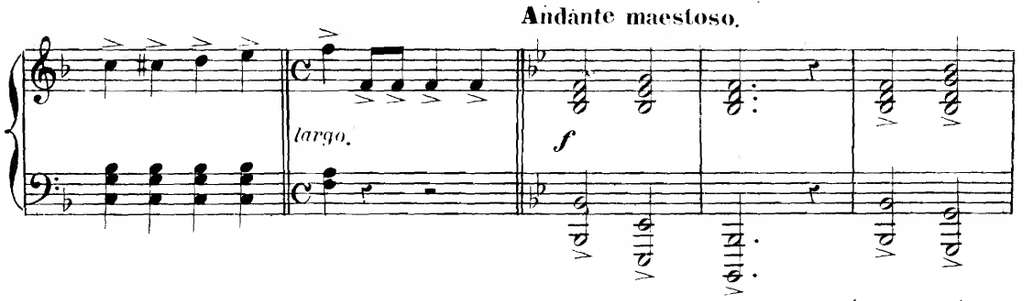


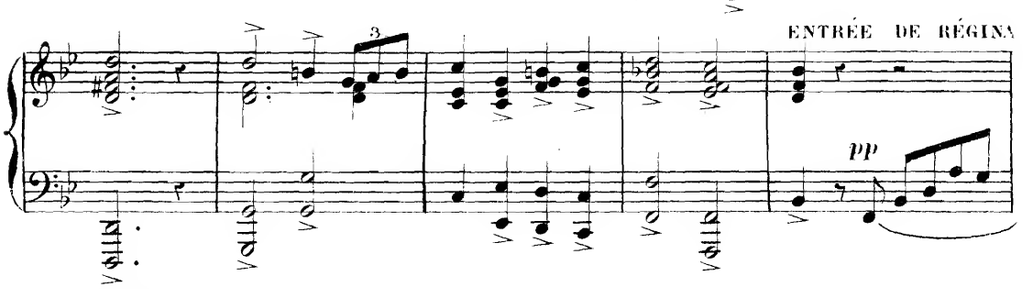


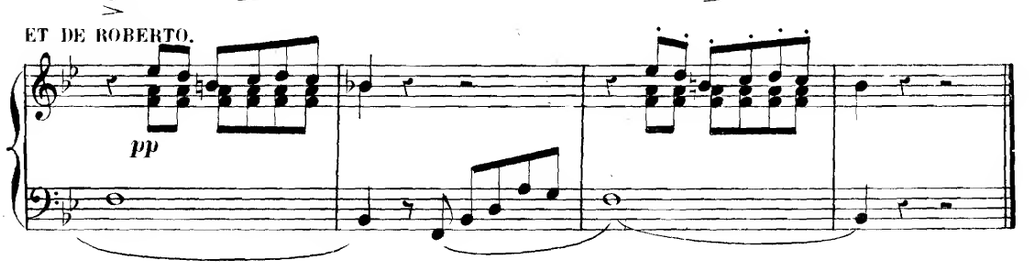




Andante maestoso.

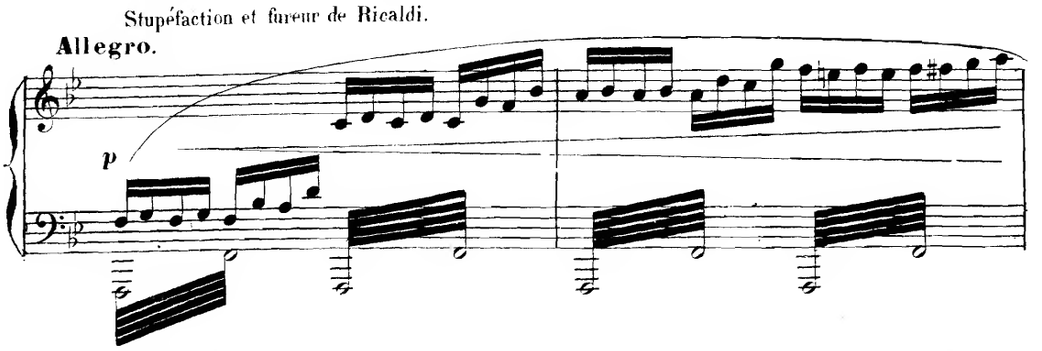




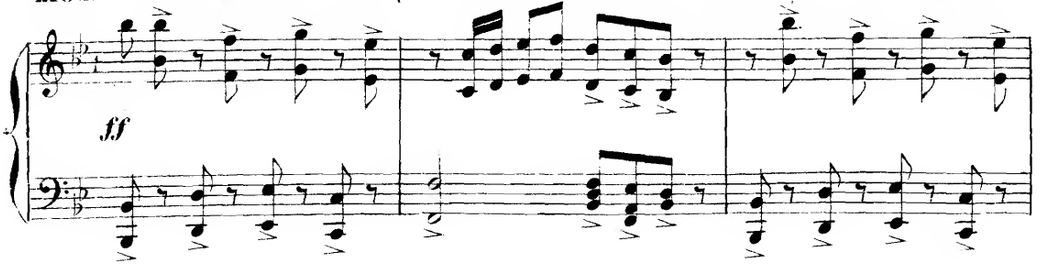


Stupéfaction et fureur de Ricaldi.

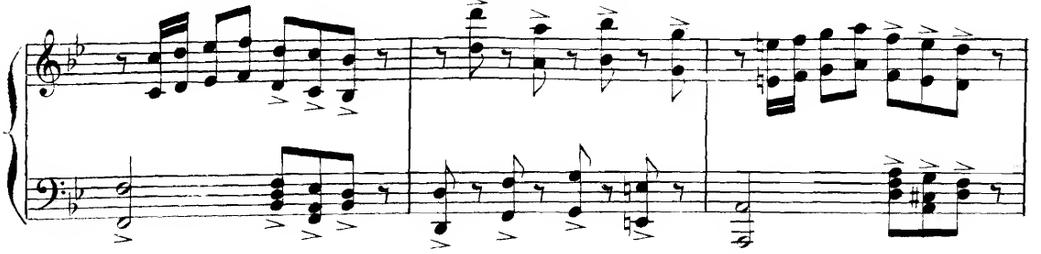
Allegro.

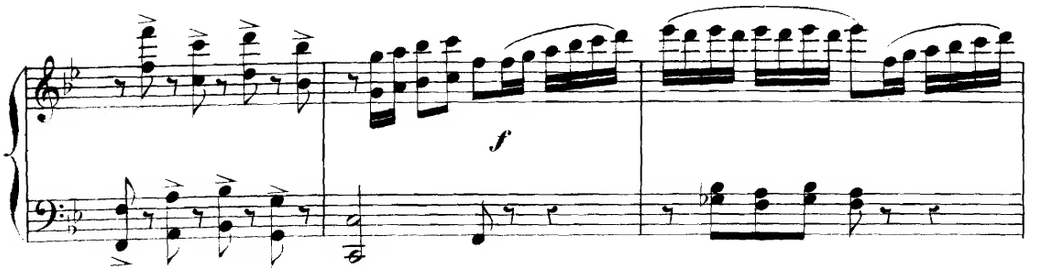


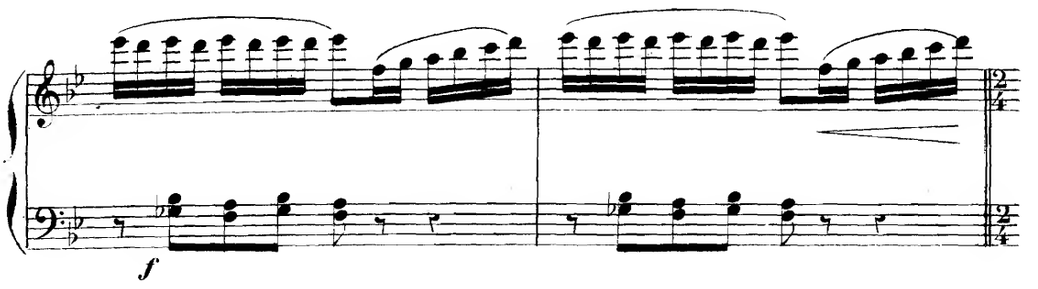
Mod[to] Pietro fait croire à Ricaldi que c'est Roberto le ravisseur. Sous le poids de cette accusation



Roberto devinant que c'est Giuliano qui a enlevé Regina le traite de lâche et tire son épée.

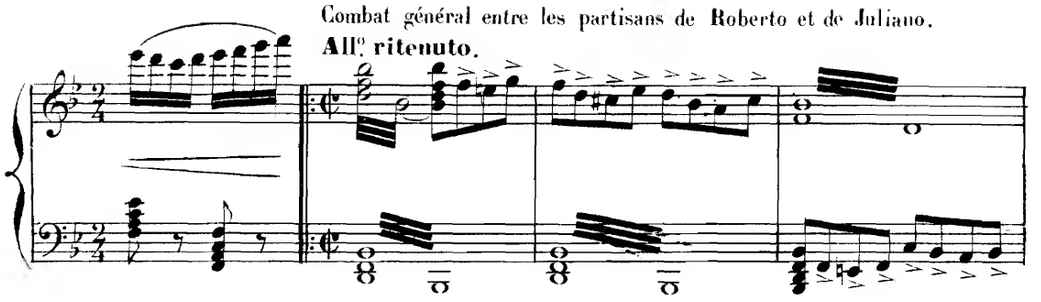


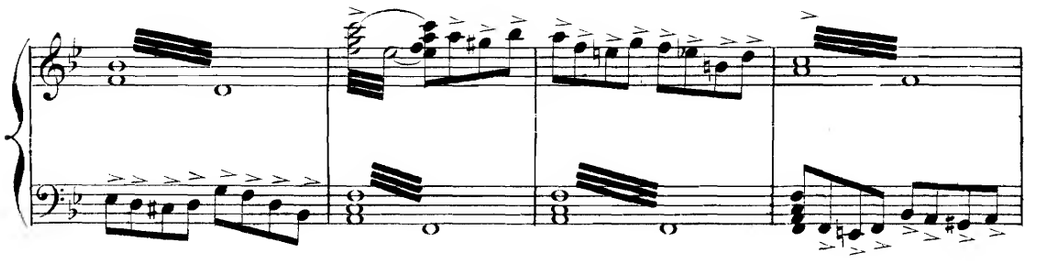




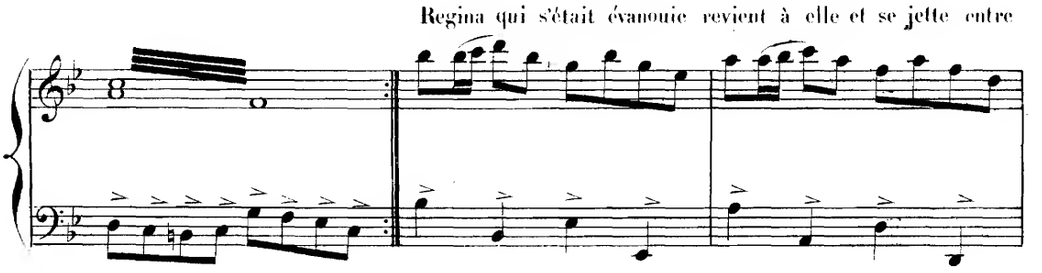
Combat général entre les partisans de Roberto et de Juliano.

All.o ritenuto.

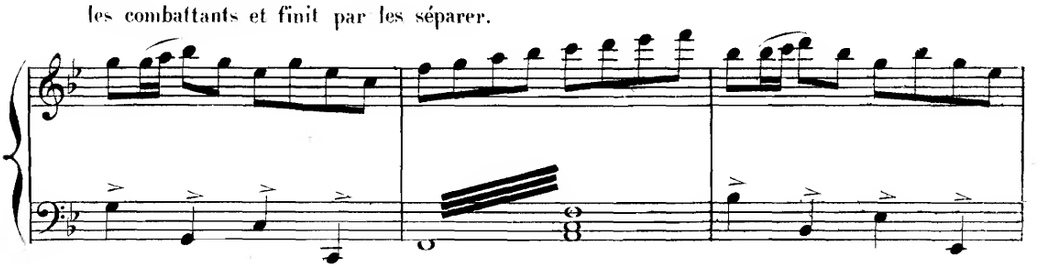


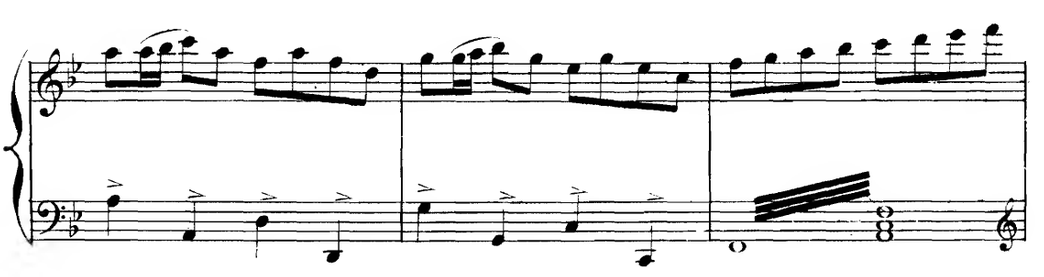


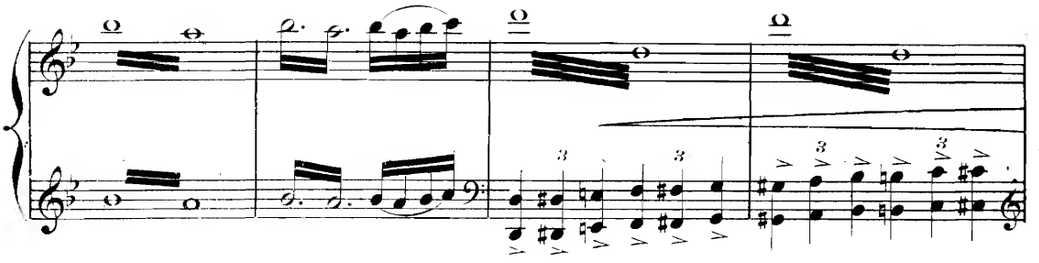
Regina qui s'était évanouie revient à elle et se jette entre



les combattants et finit par les séparer.

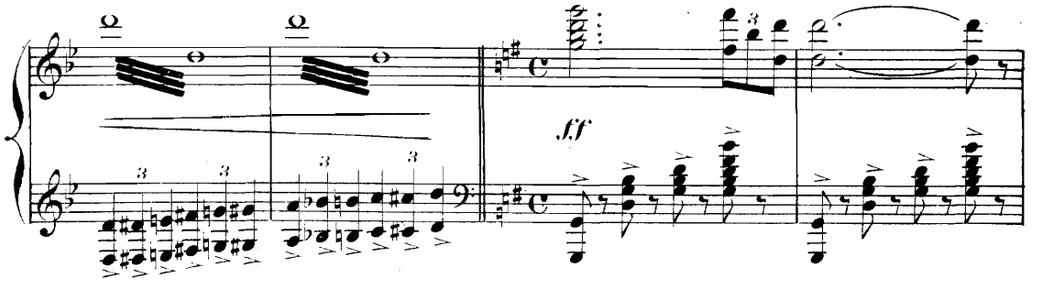




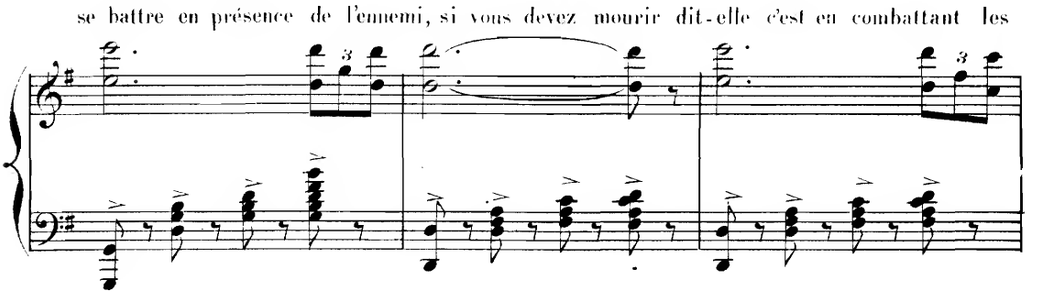


Deux braves officiers, dit Regina, ne doivent pas

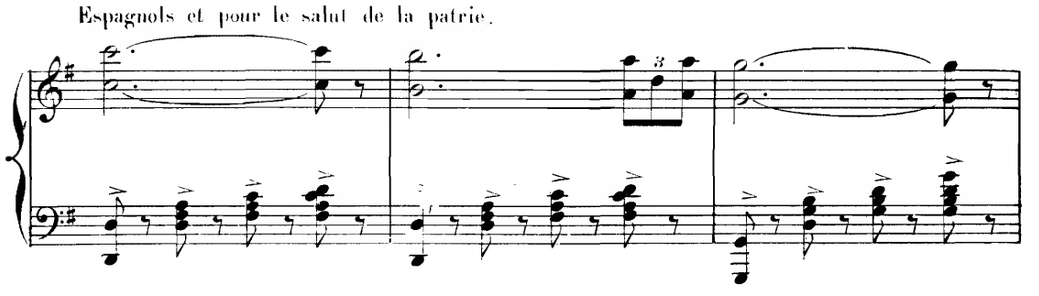
And.te molto maestoso.

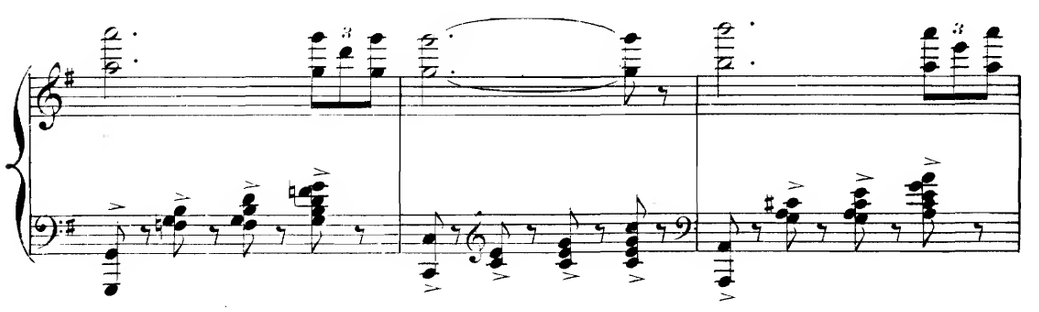


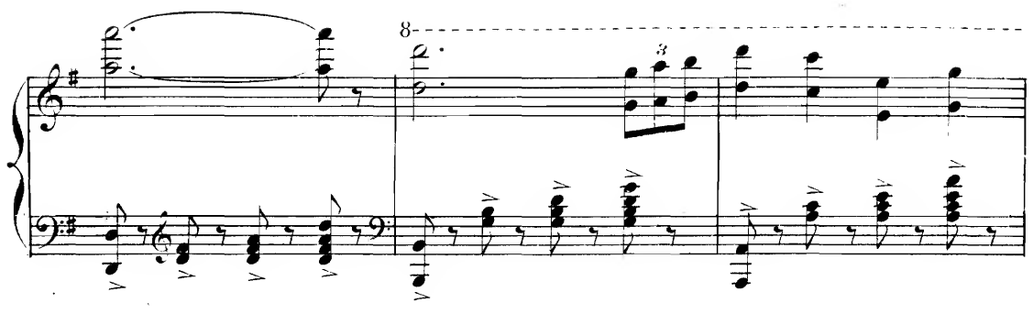
se battre en présence de l'ennemi, si vous devez mourir dit-elle c'est en combattant les



Espagnols et pour le salut de la patrie.

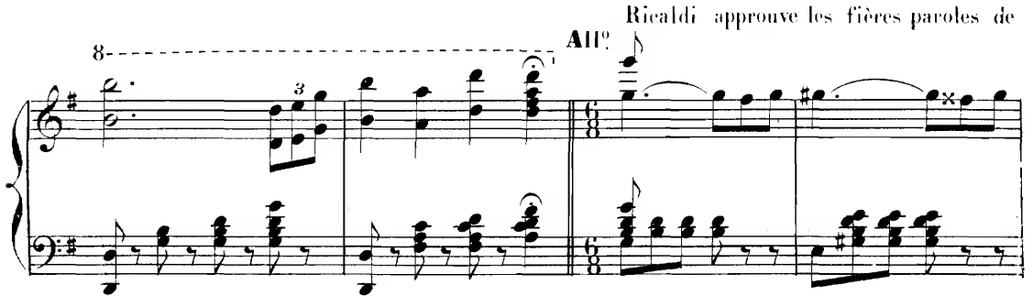




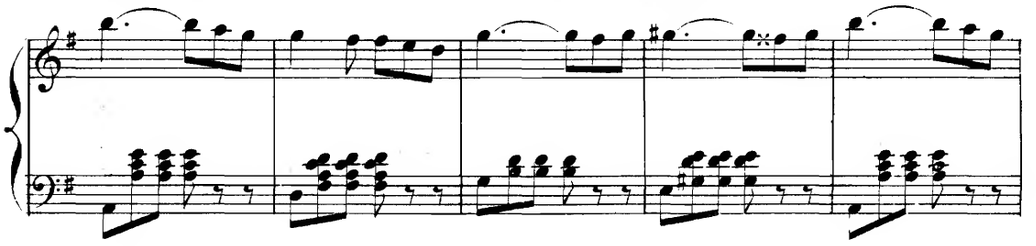


All°

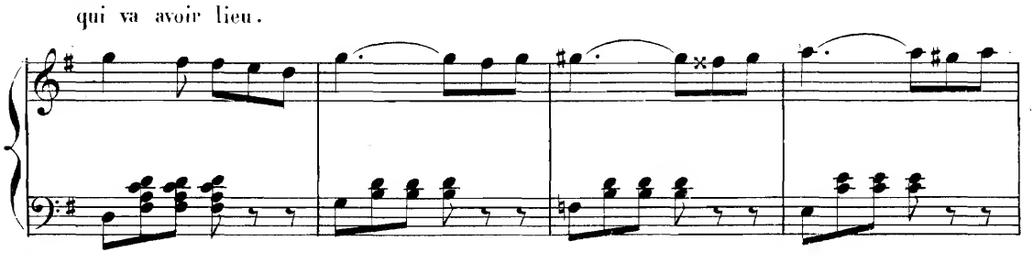
Ricaldi approuve les fières paroles de

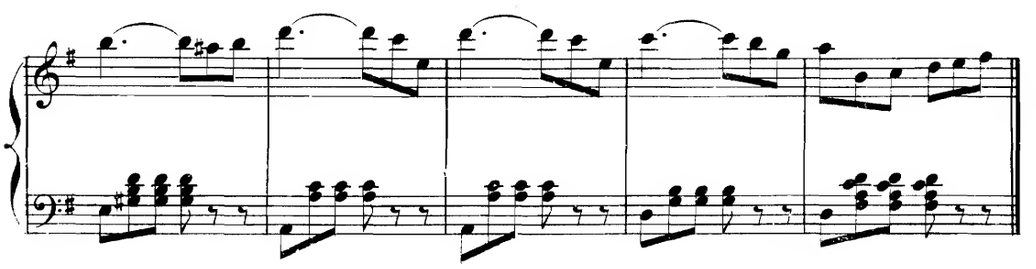


sa fille et dit à Roberto qu'il la lui donnera en mariage s'il se distingue dans la bataille

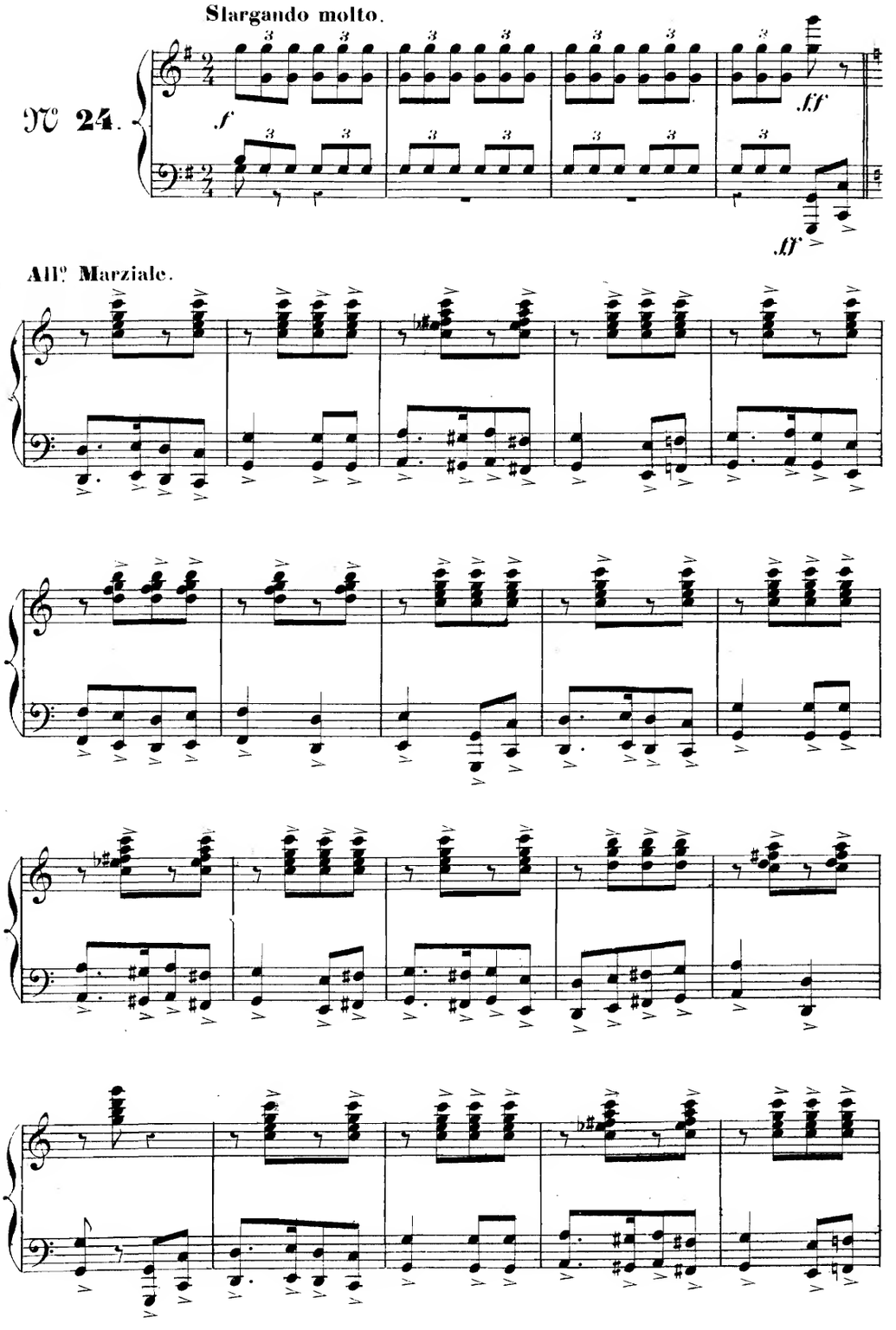


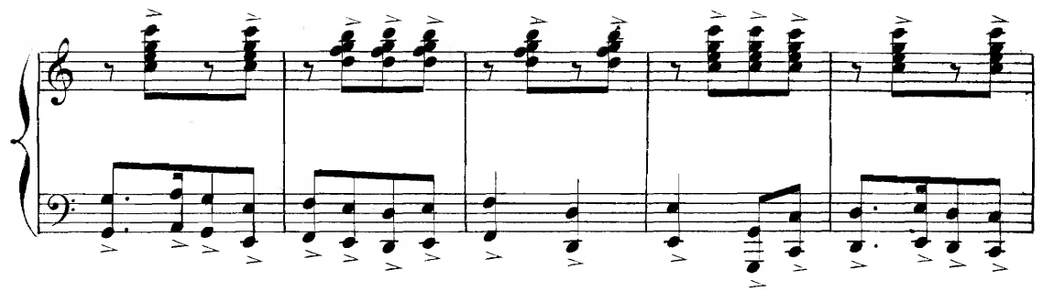
qui va avoir lieu.

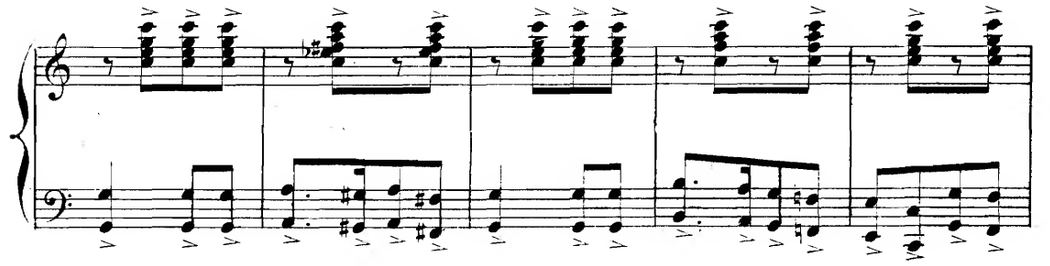




REPRISE DE LA FÊTE
ET DANSE GÉNÉRALE.

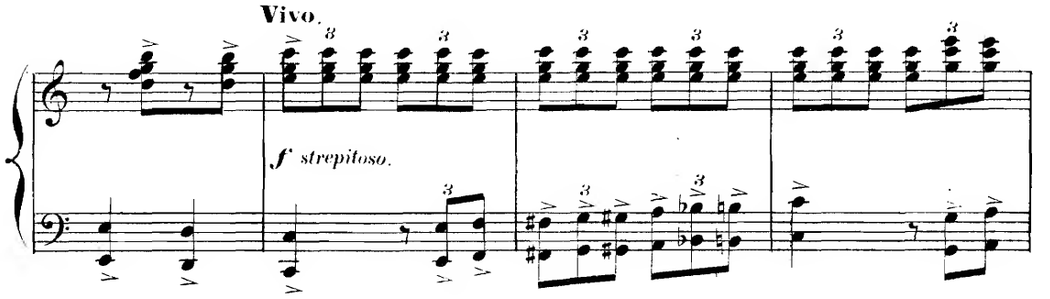


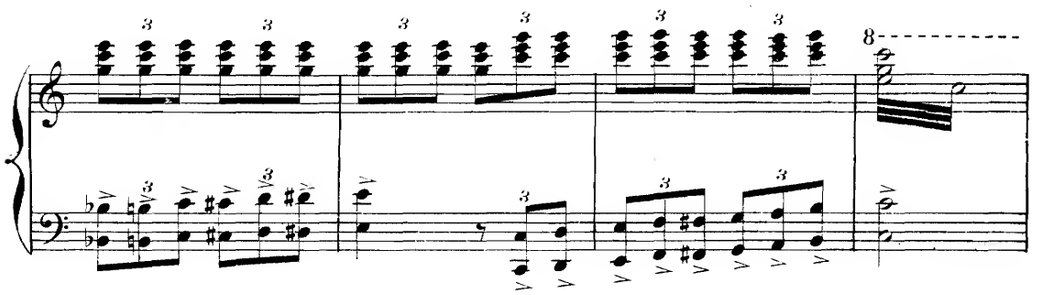


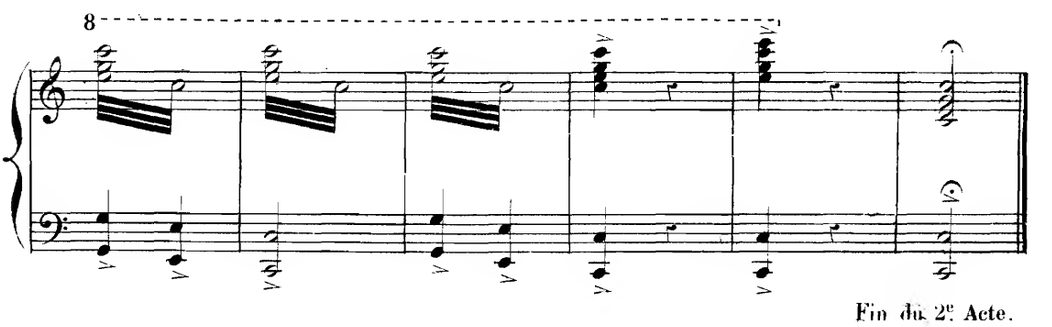


Vivo.

f strepitoso.



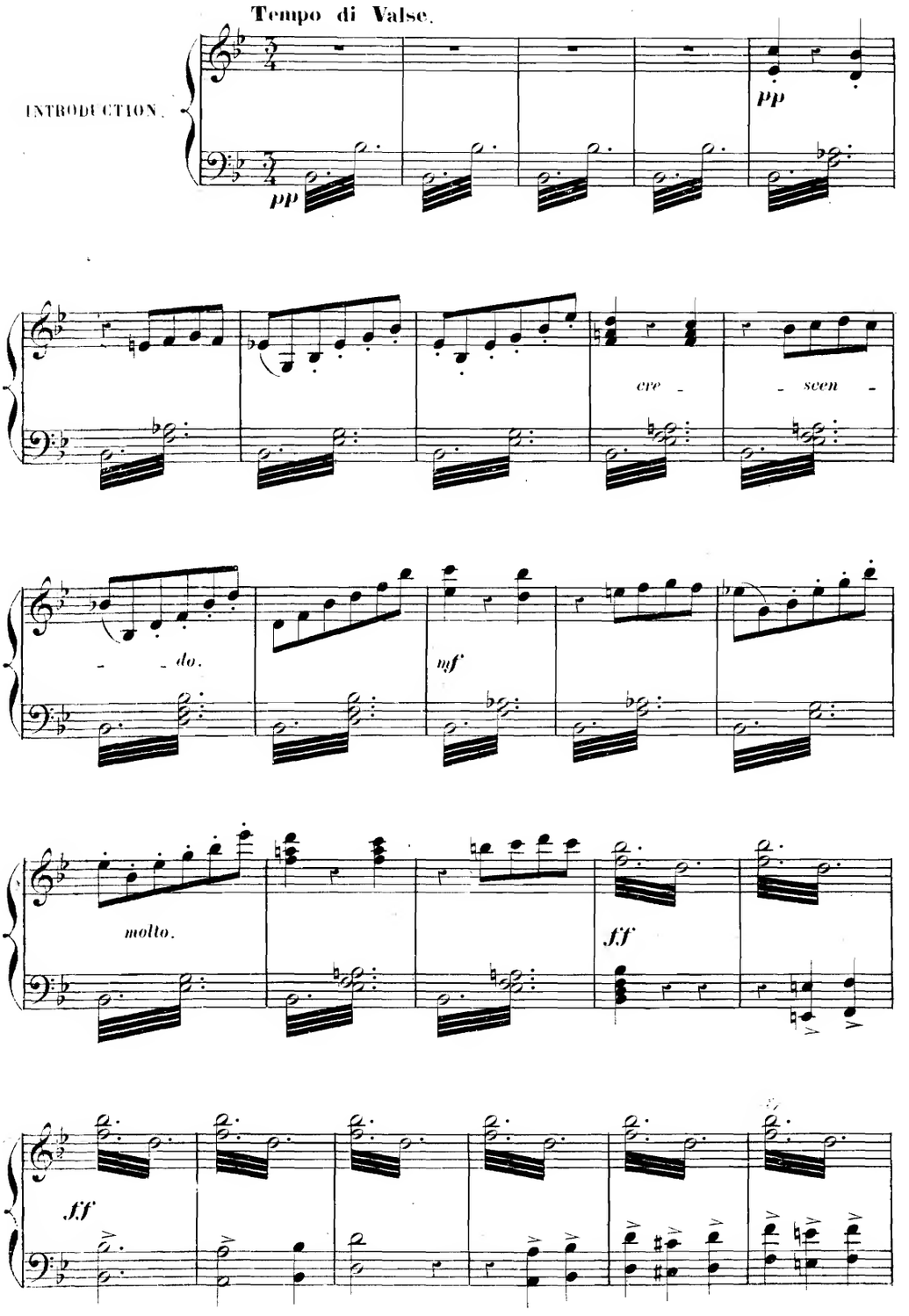


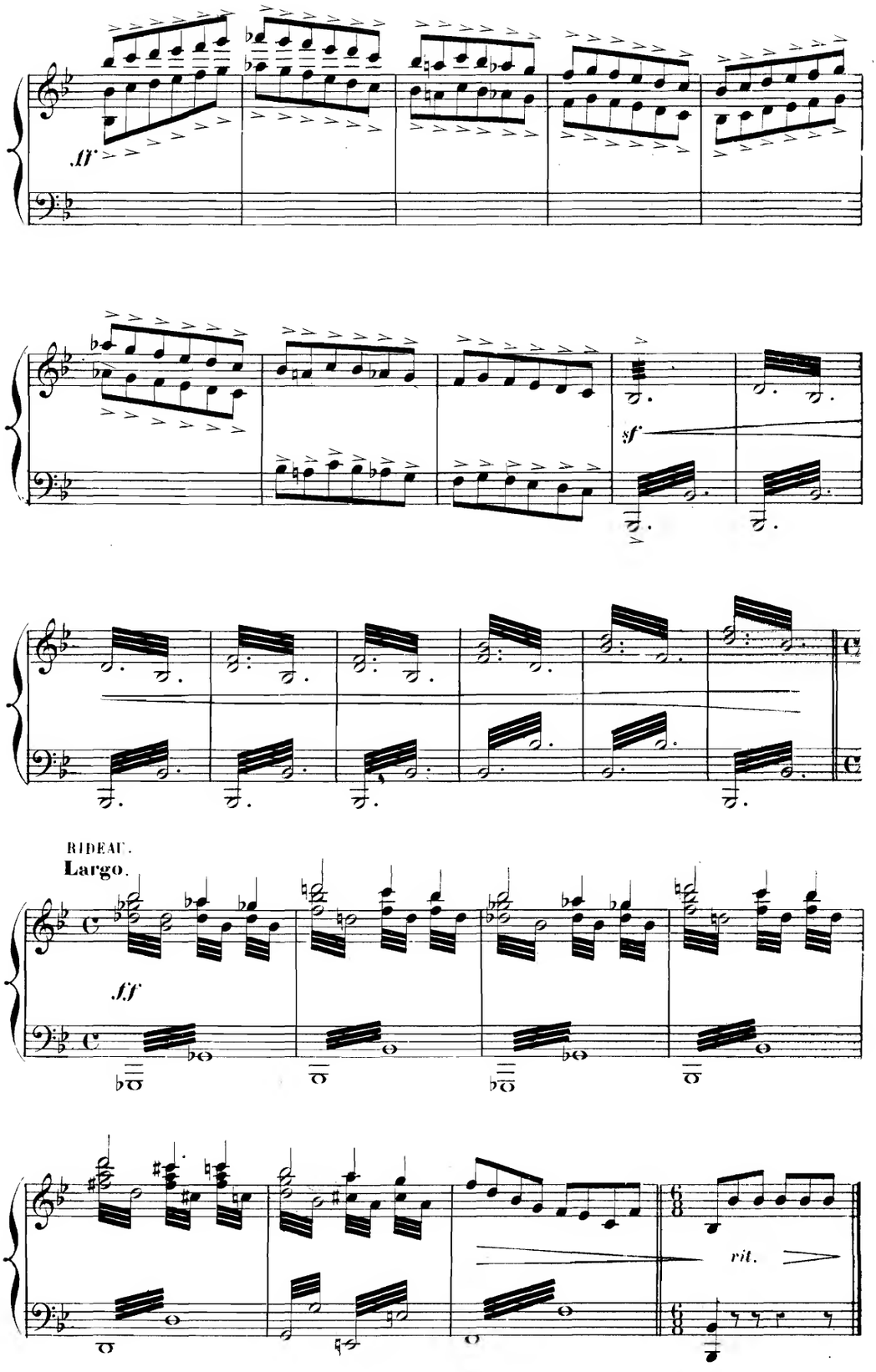


Fin du 2e Acte.

ACTE III.

Place publique à Ferrare.

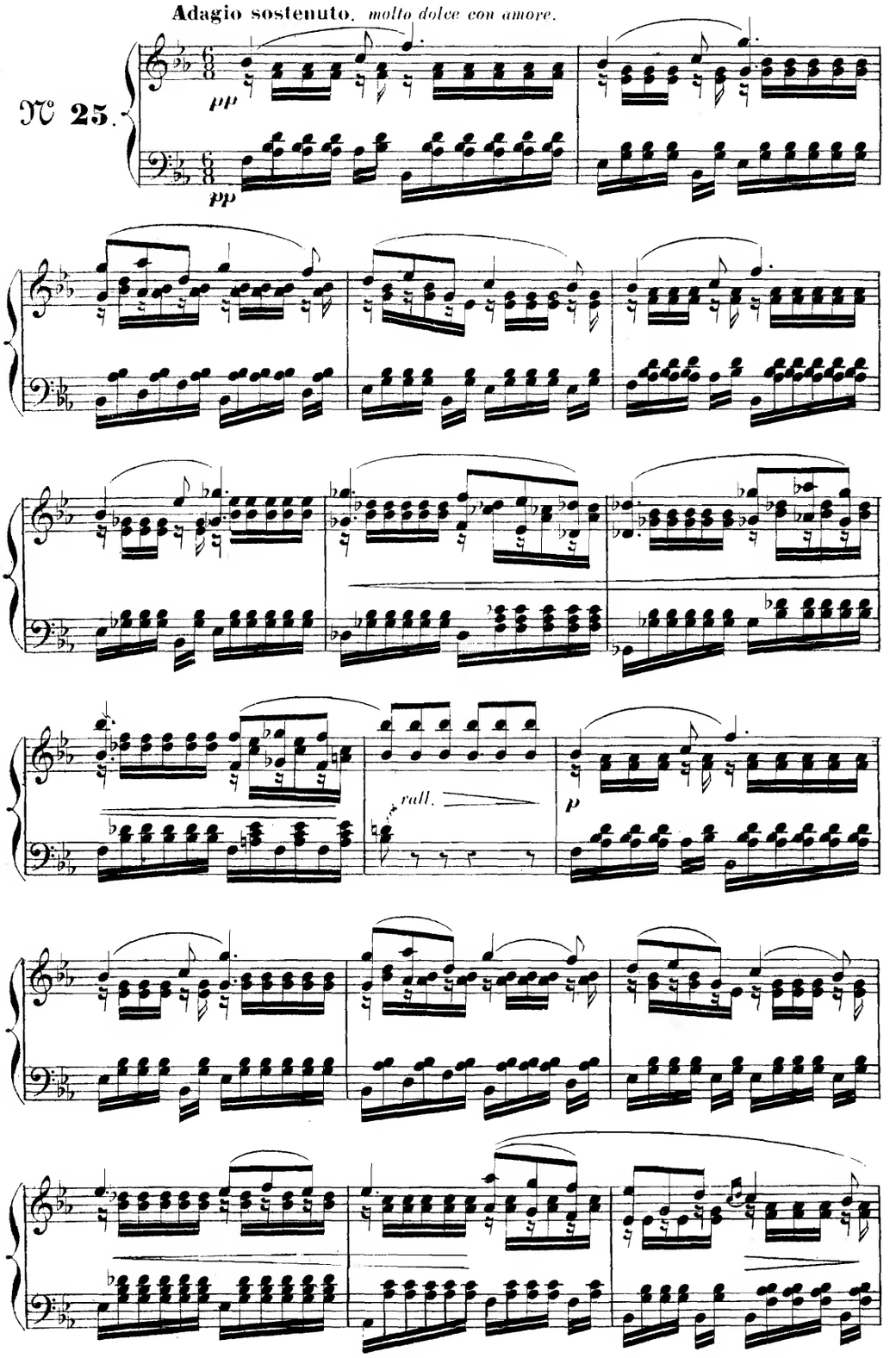


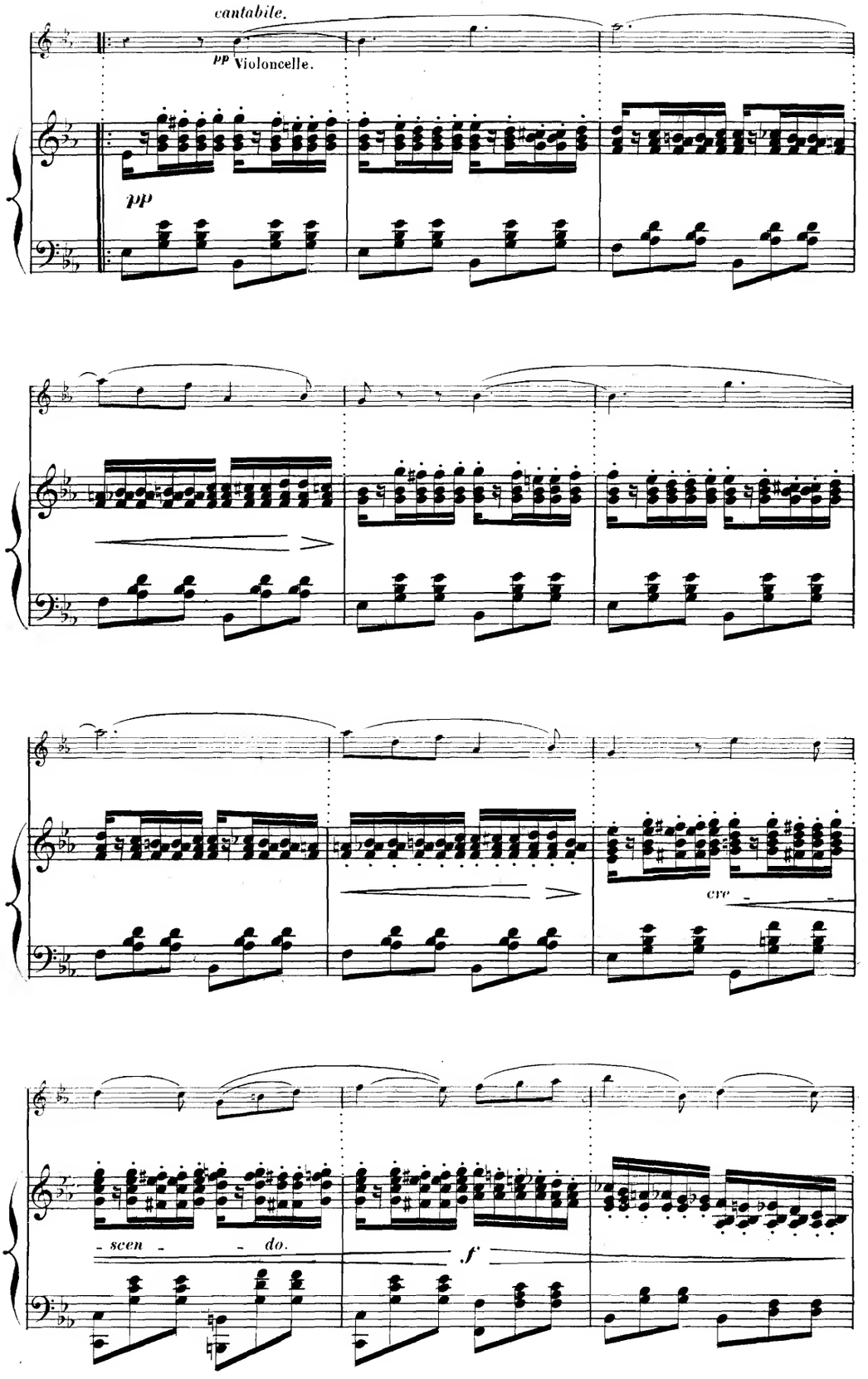

ff
sf
RIDEAU.
Largo.
fff
rit.

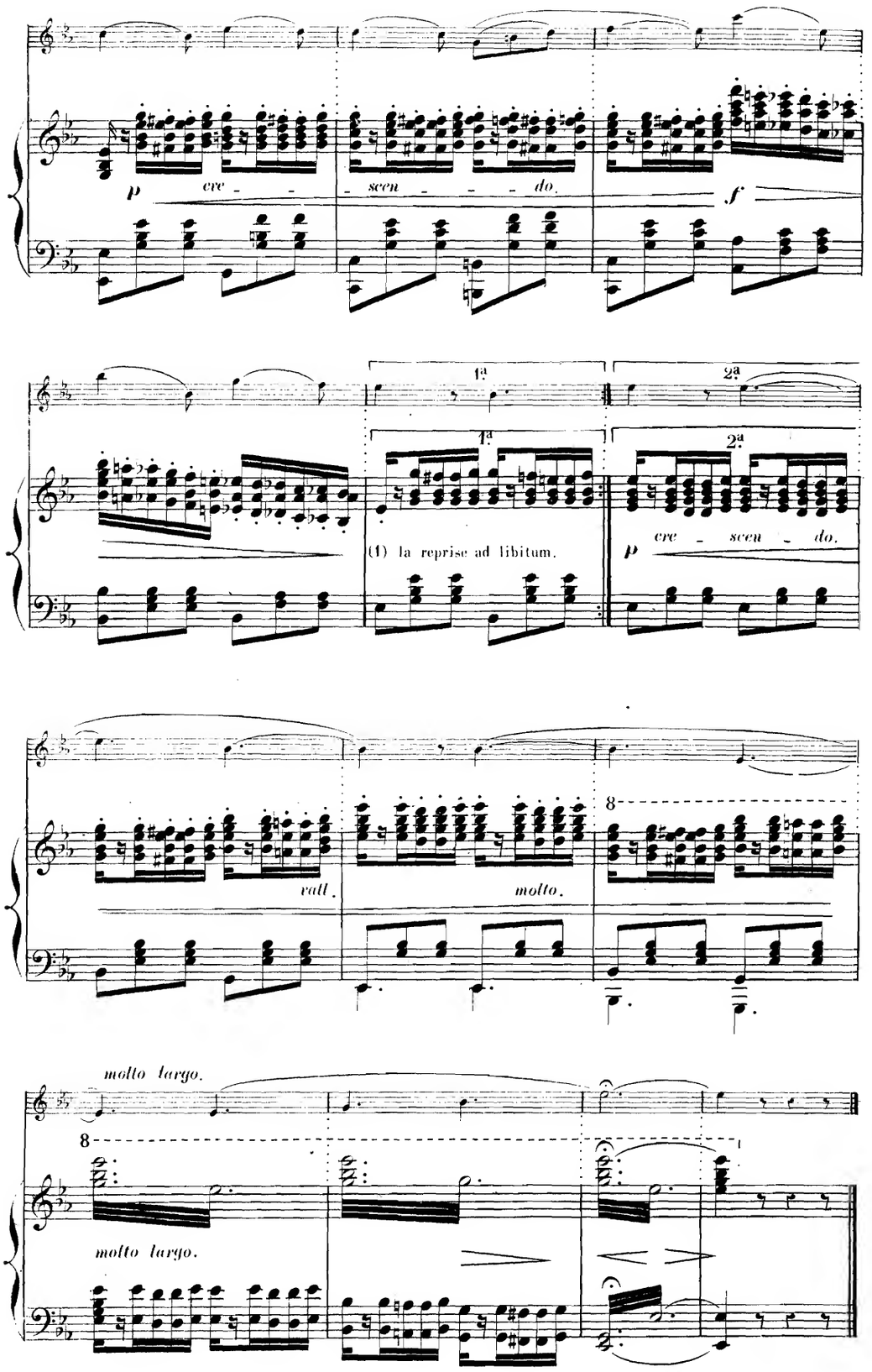
LES PARTERRES ANIMÉS.

Adagio sostenuto. *molto dolce con amore.*

№ 25.




cantabile.
pp Violoncelle.
pp
cre -
- scen - - do.
f



(1) Il est préférable de ne pas faire cette reprise au Piano, elle est indispensable à l'orchestre.

FLEURS DES CHAMPS

MAZURKA

dansée par la Reine des champs.

Tempo di Mazurka.

riro.

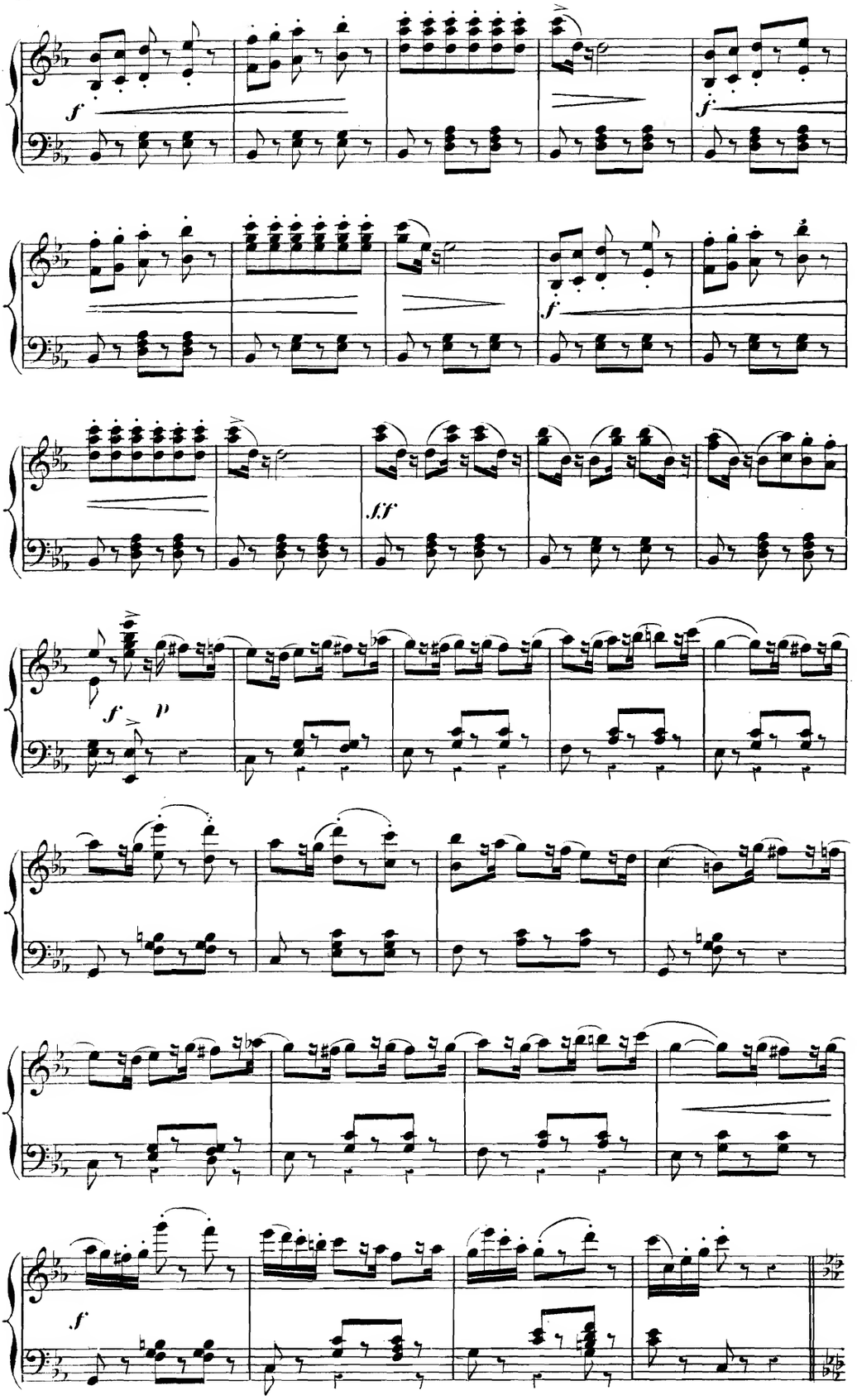
N° 26

ff

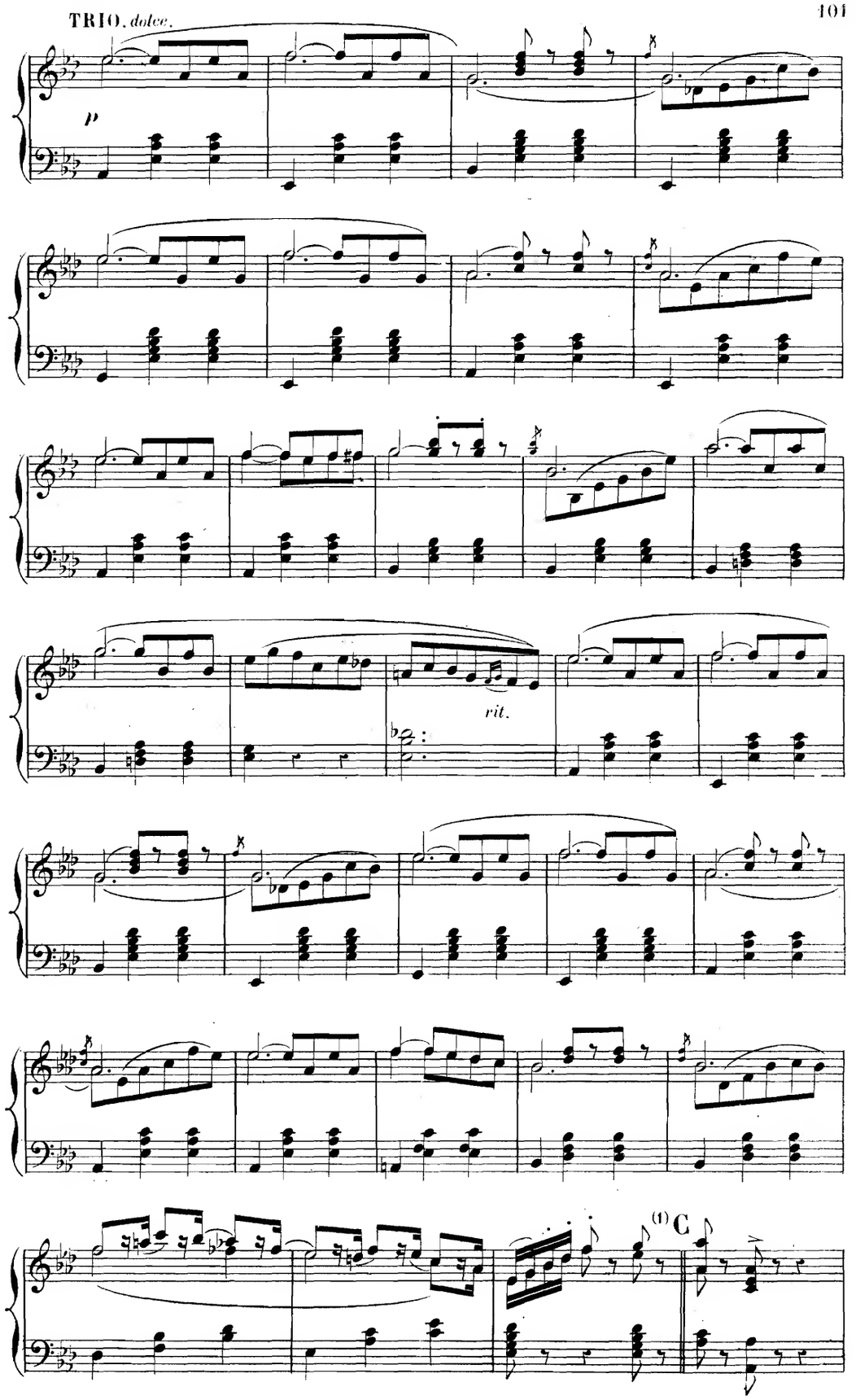
p

Tempo di Mazurka.

f *pp leggiero*

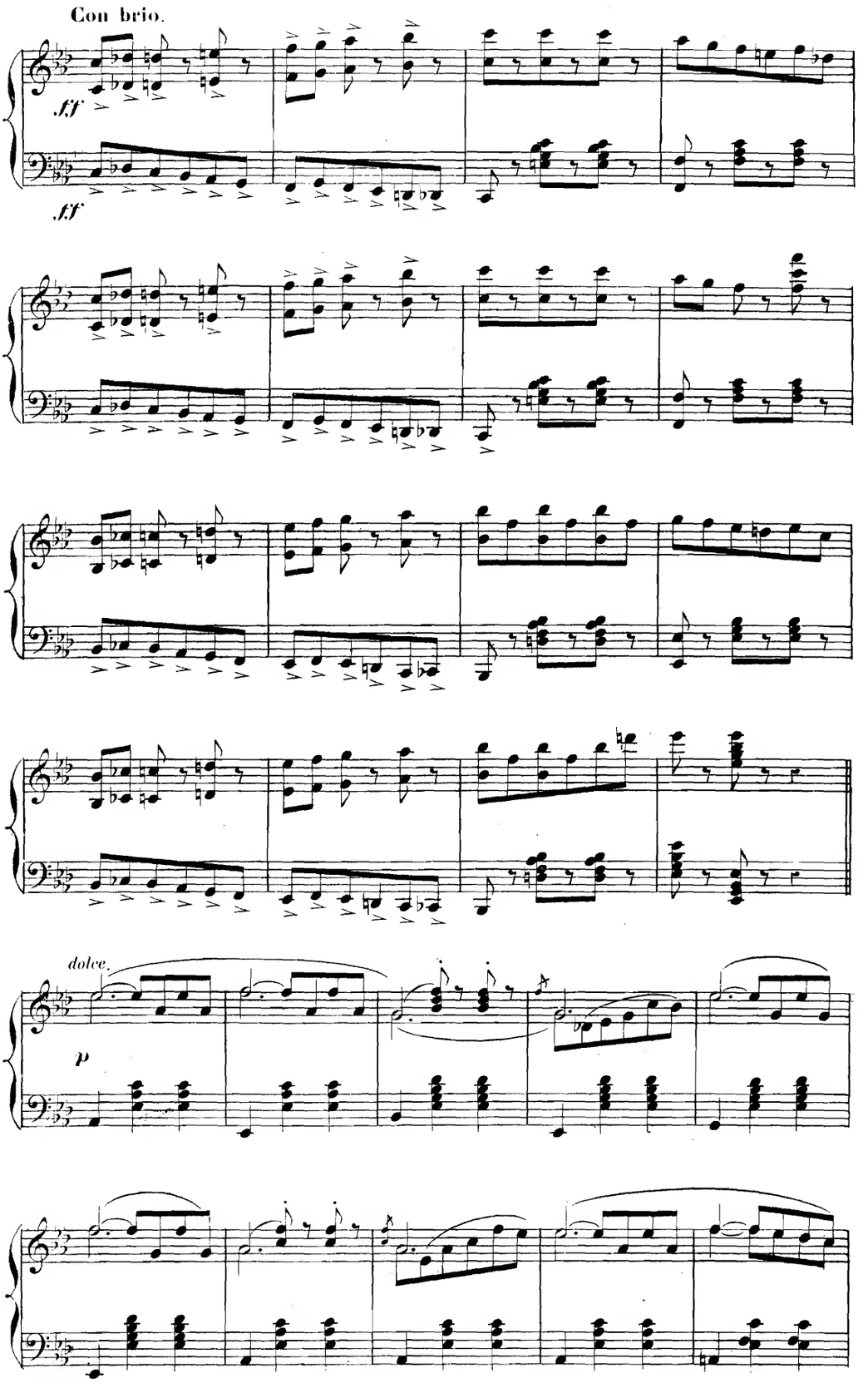

f
f
f
fff
f
p
f

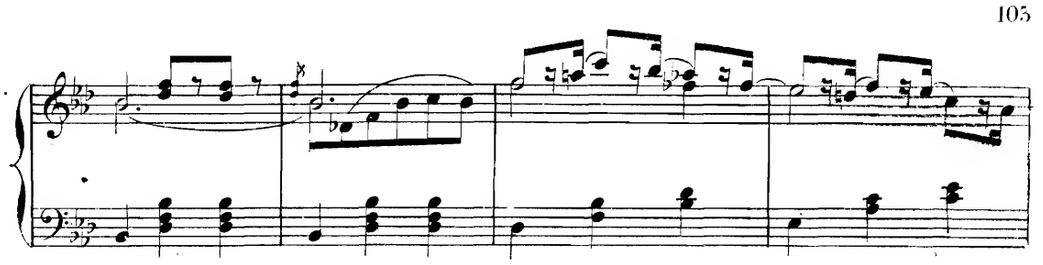
TRIO. *dolce.*

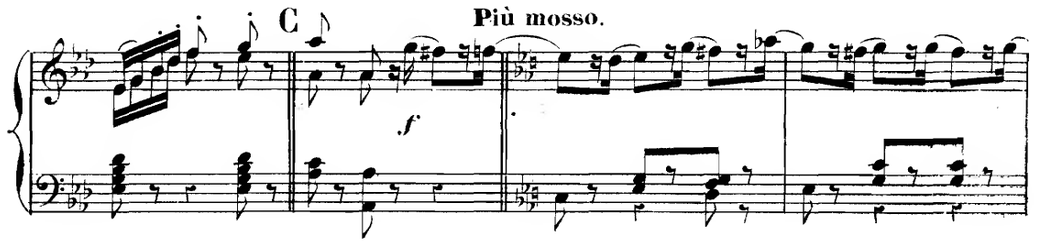


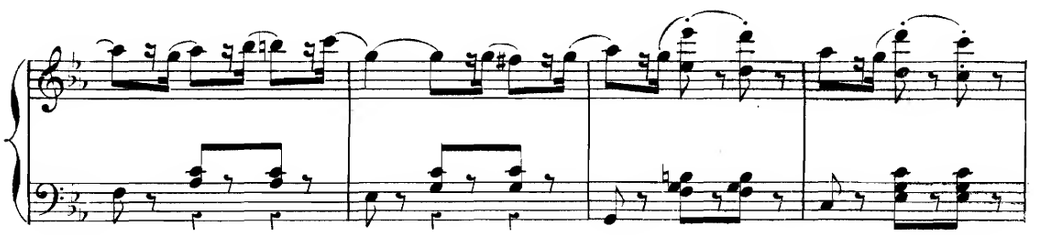
8

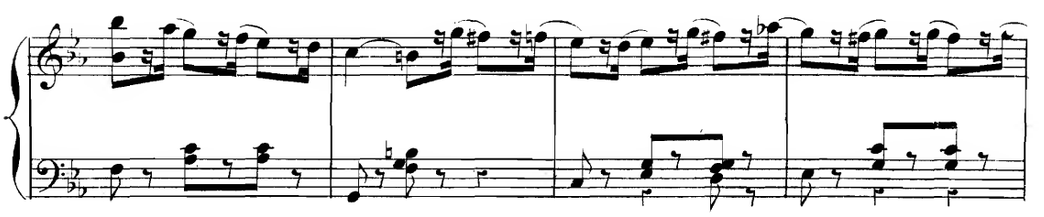
(1) de C à C coupure ad libitum.

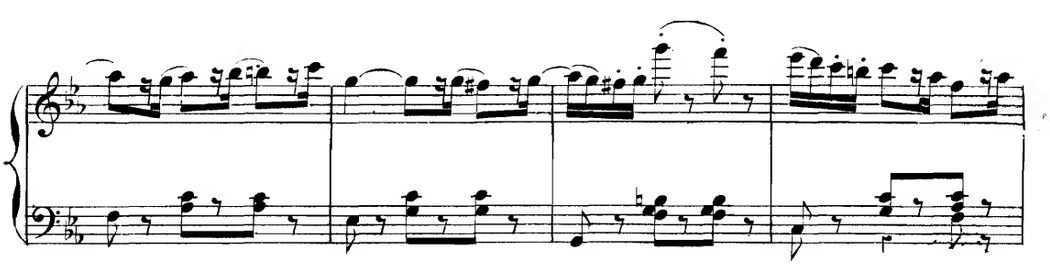

Con brio.
ff
ff
dolce.
p

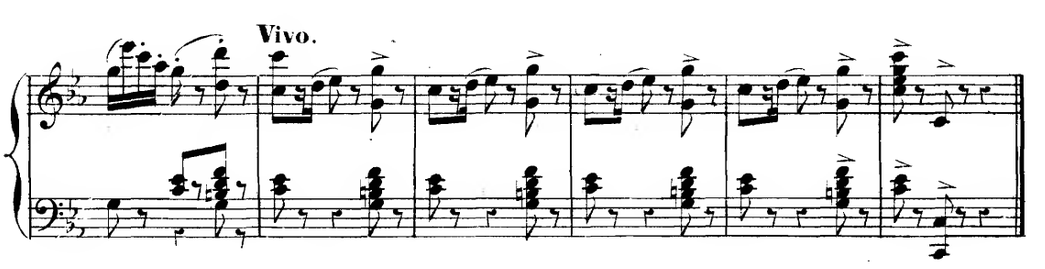



C
Più mosso.
f





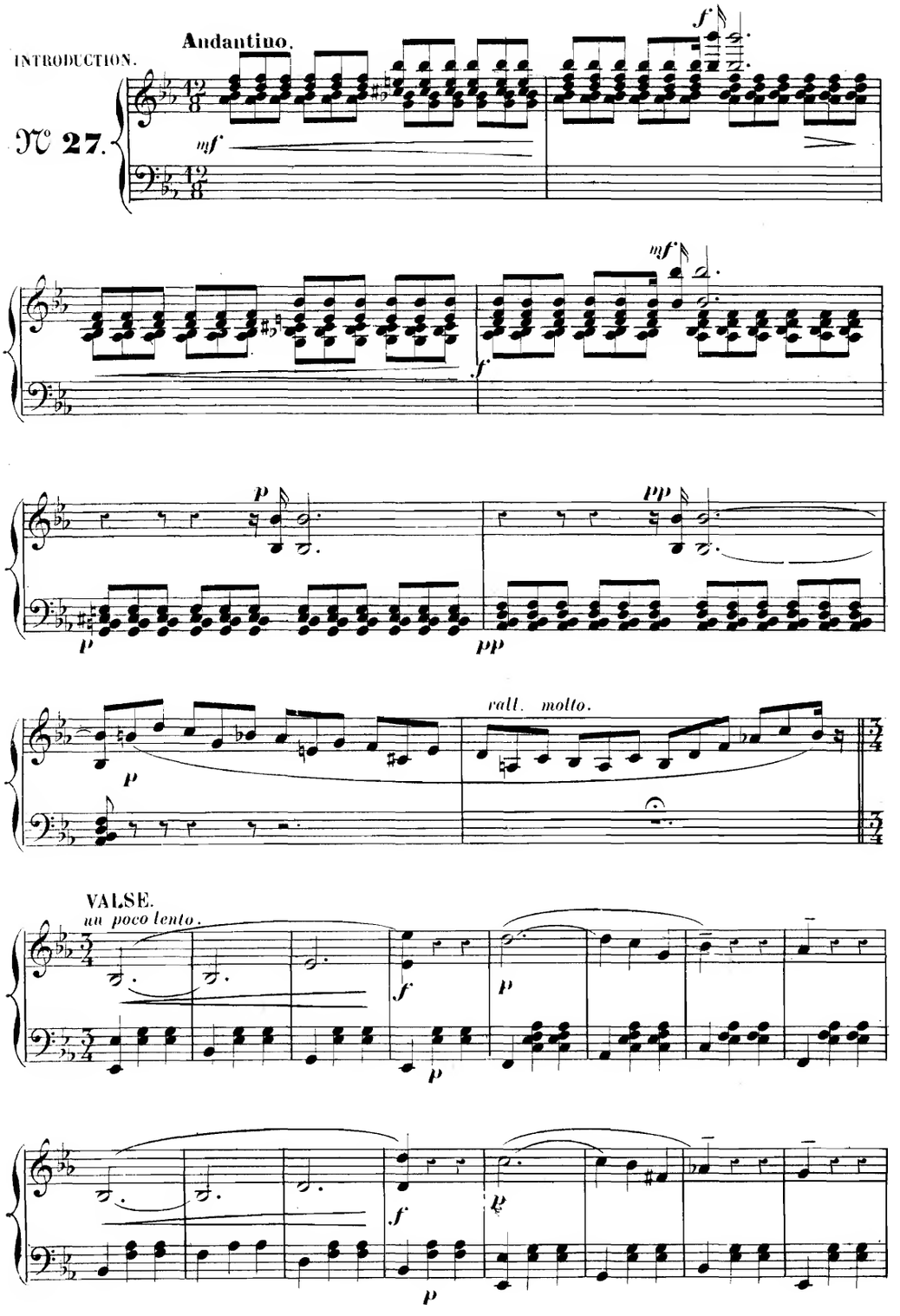


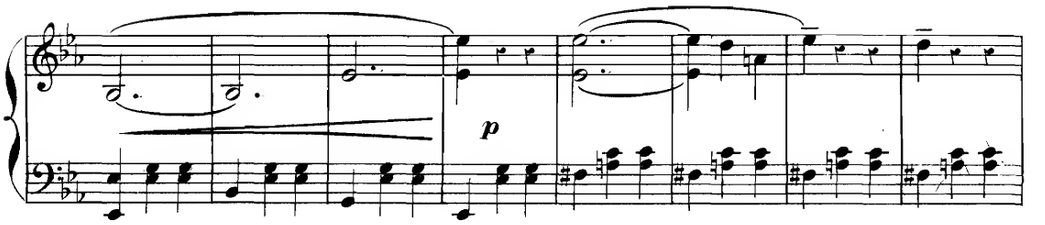

Vivo.

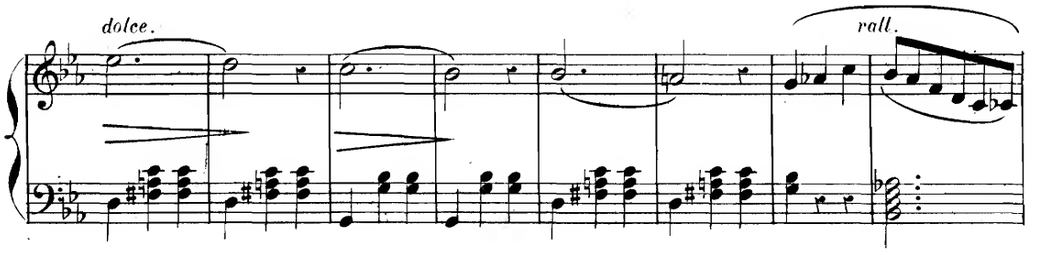
LA MOISSON FLEURIE

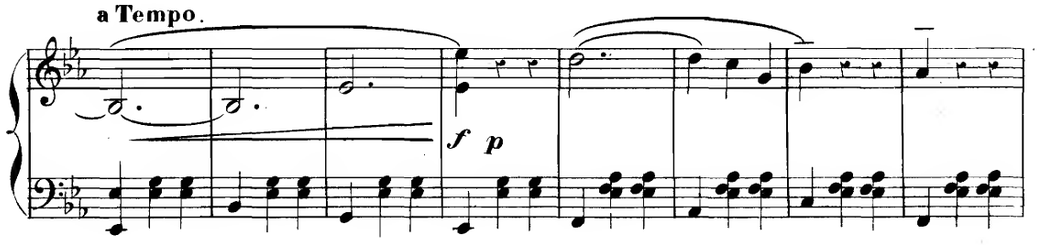
VALSE

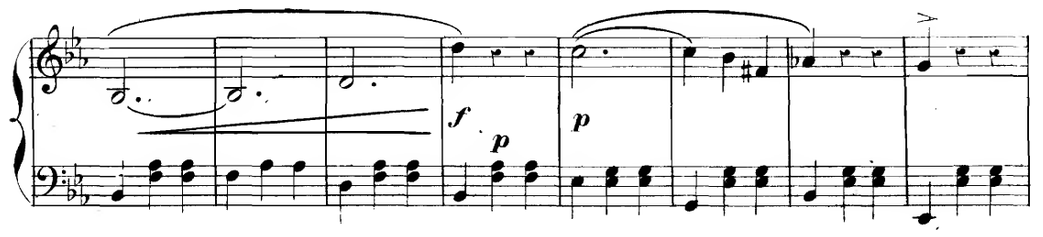
par le corps de ballet.

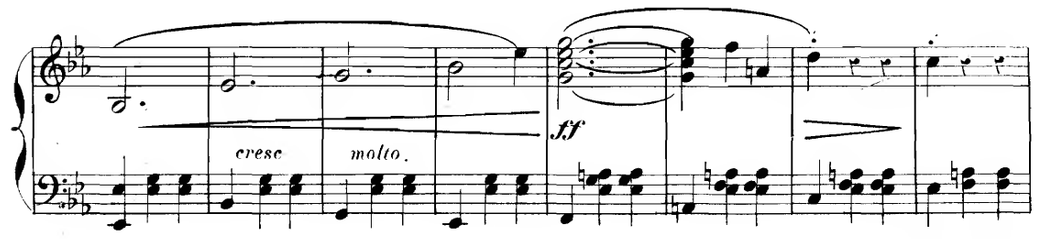


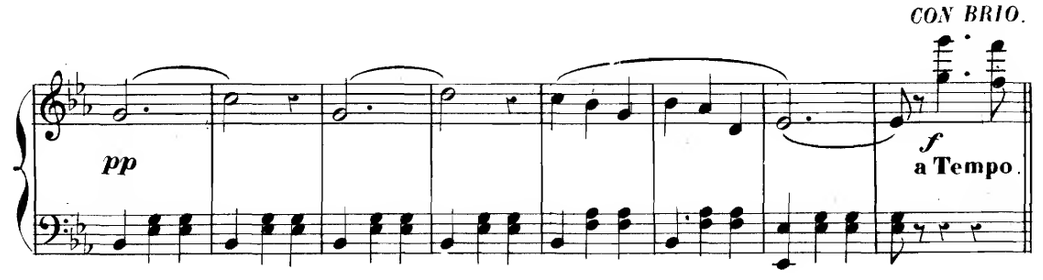

p

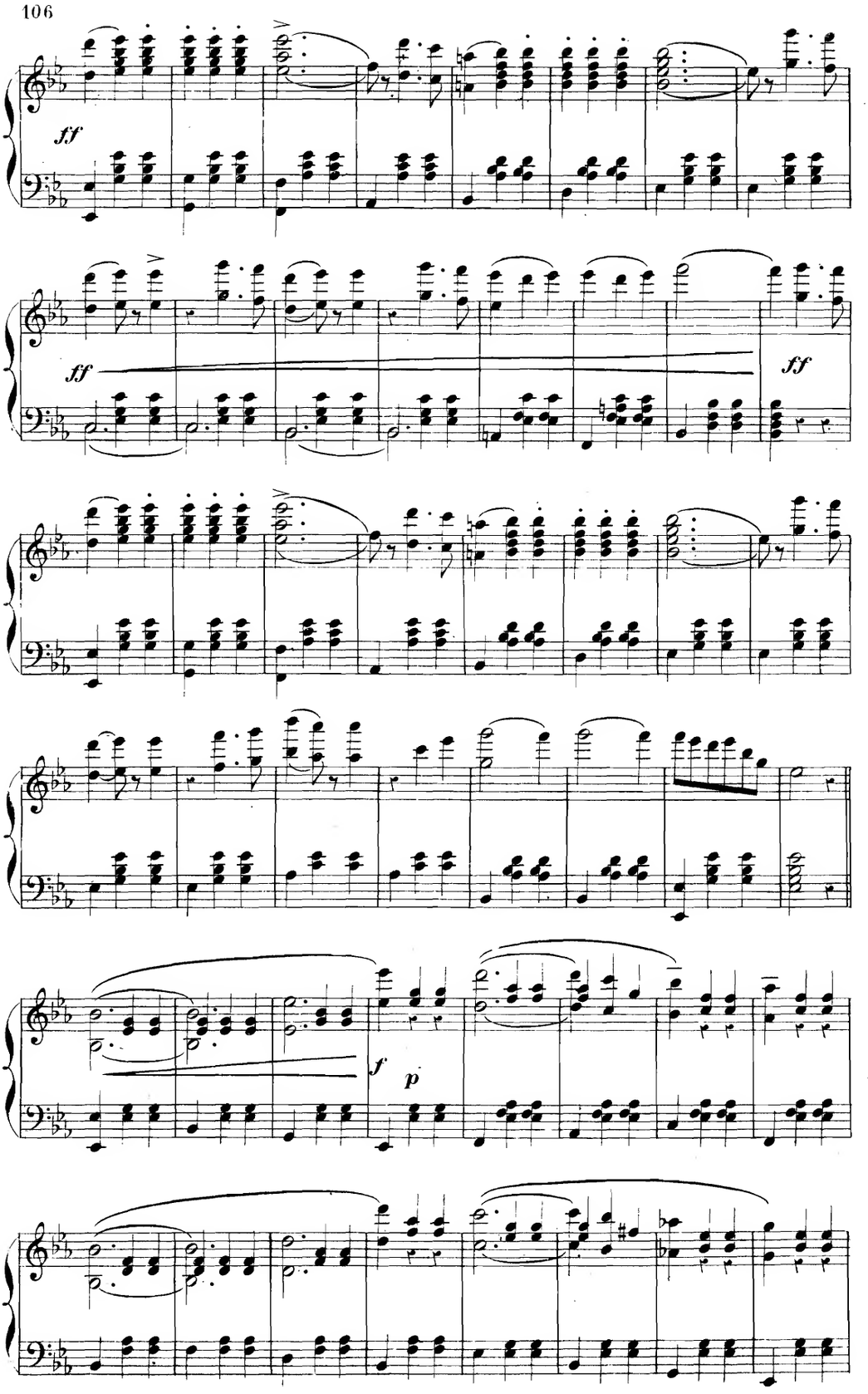

dolce.
rall.

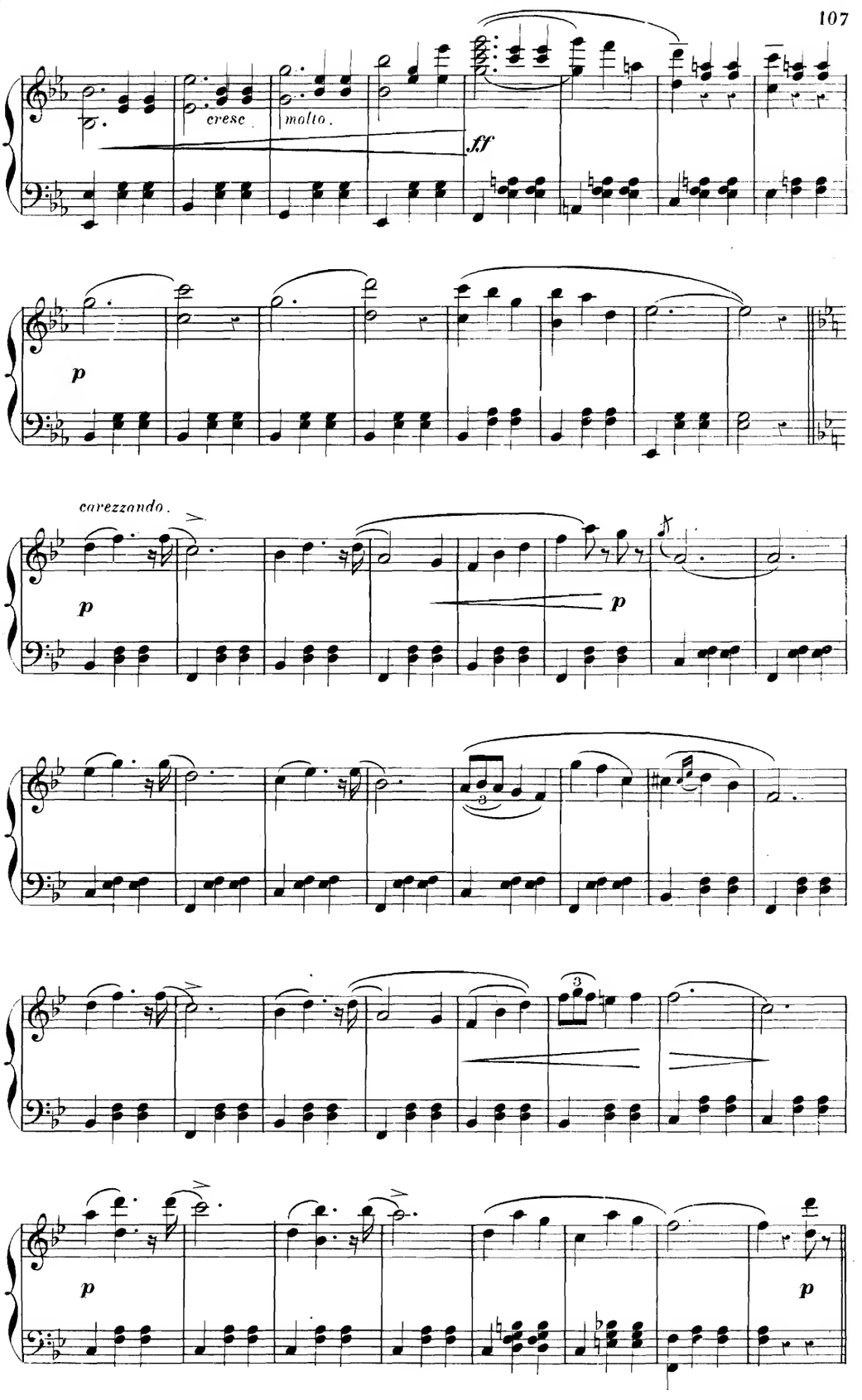

a Tempo.
f
p


f
p
p

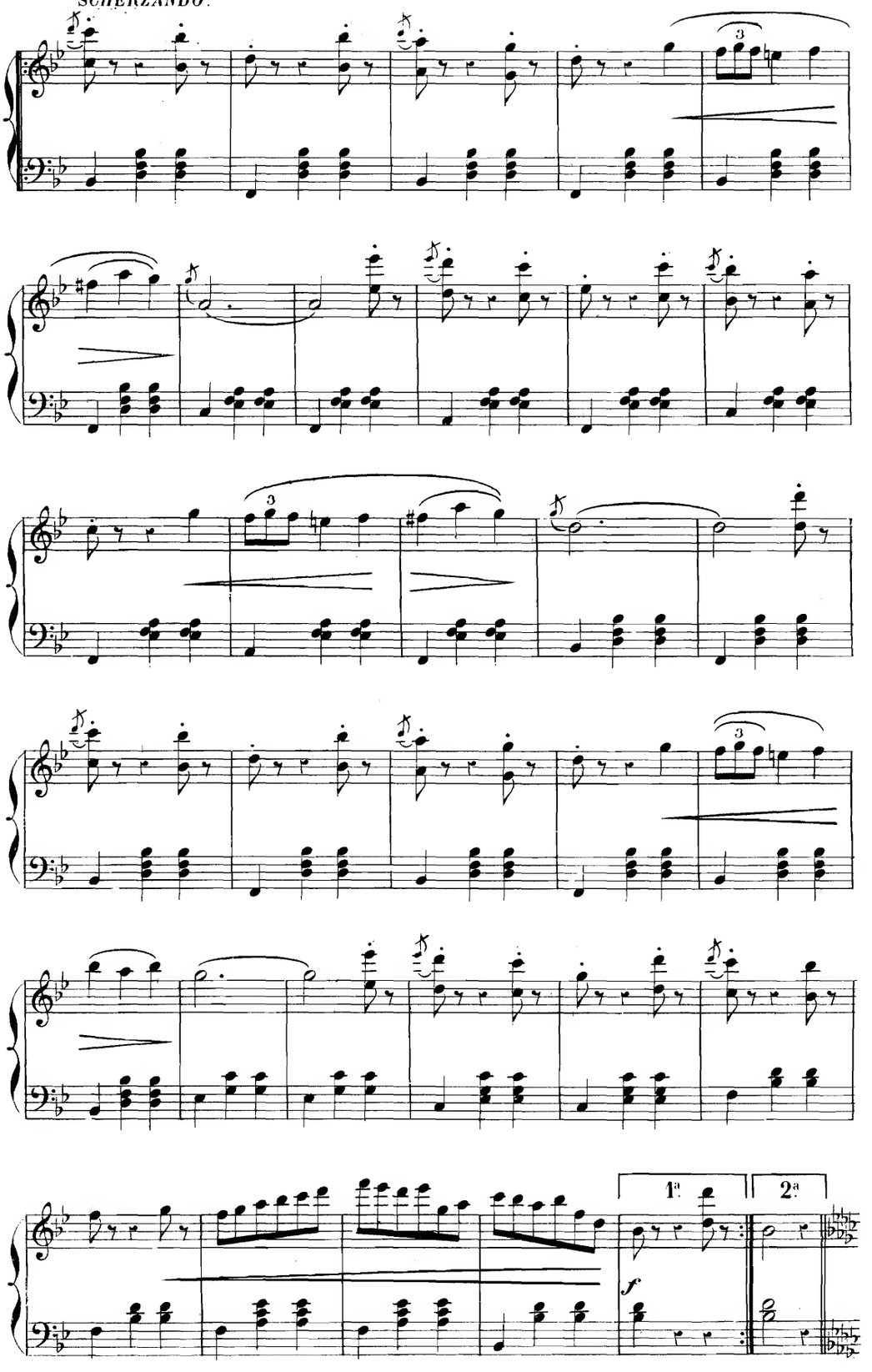

cresc
molto.
ff

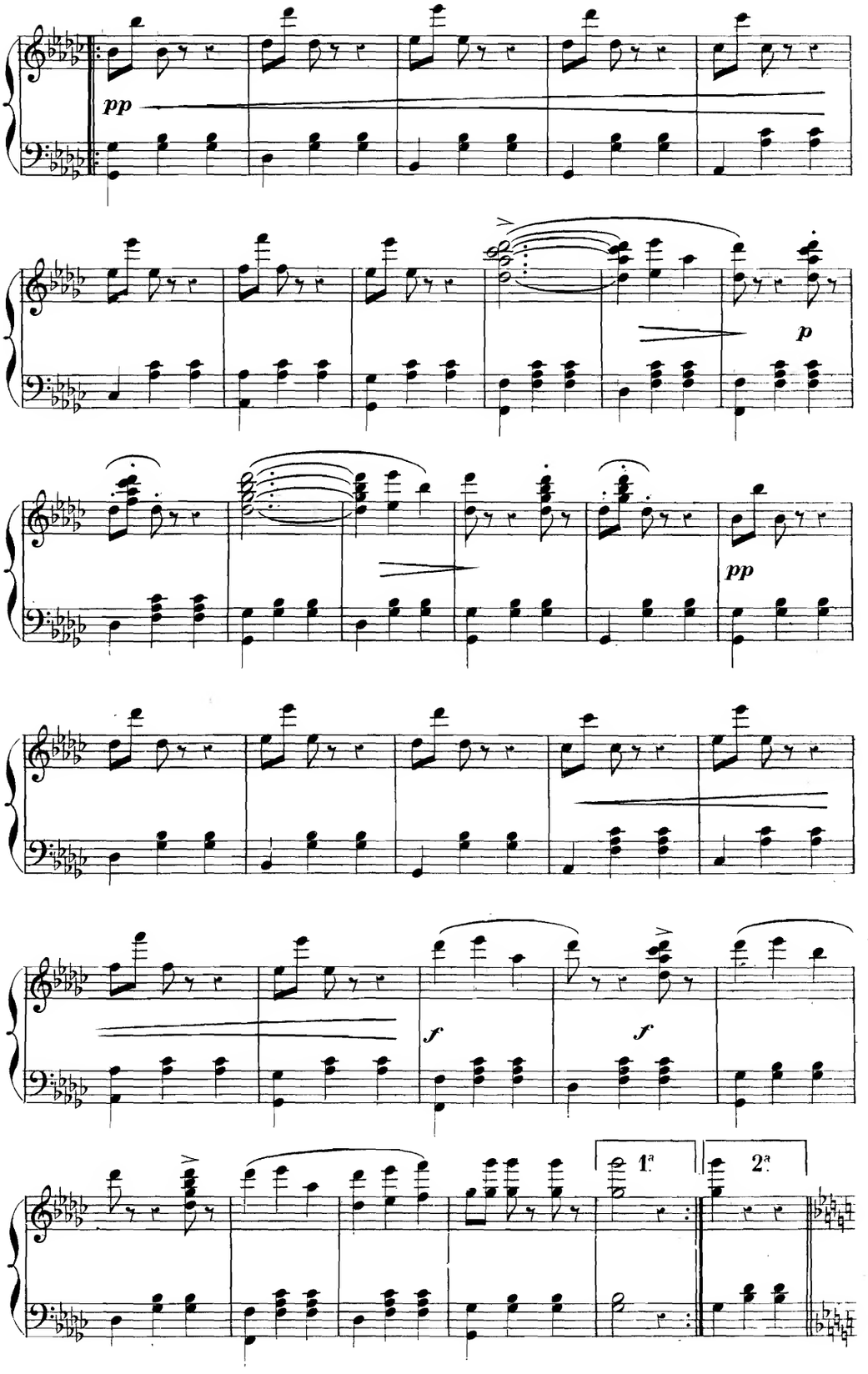

CON BRIO.
pp
f
a Tempo.

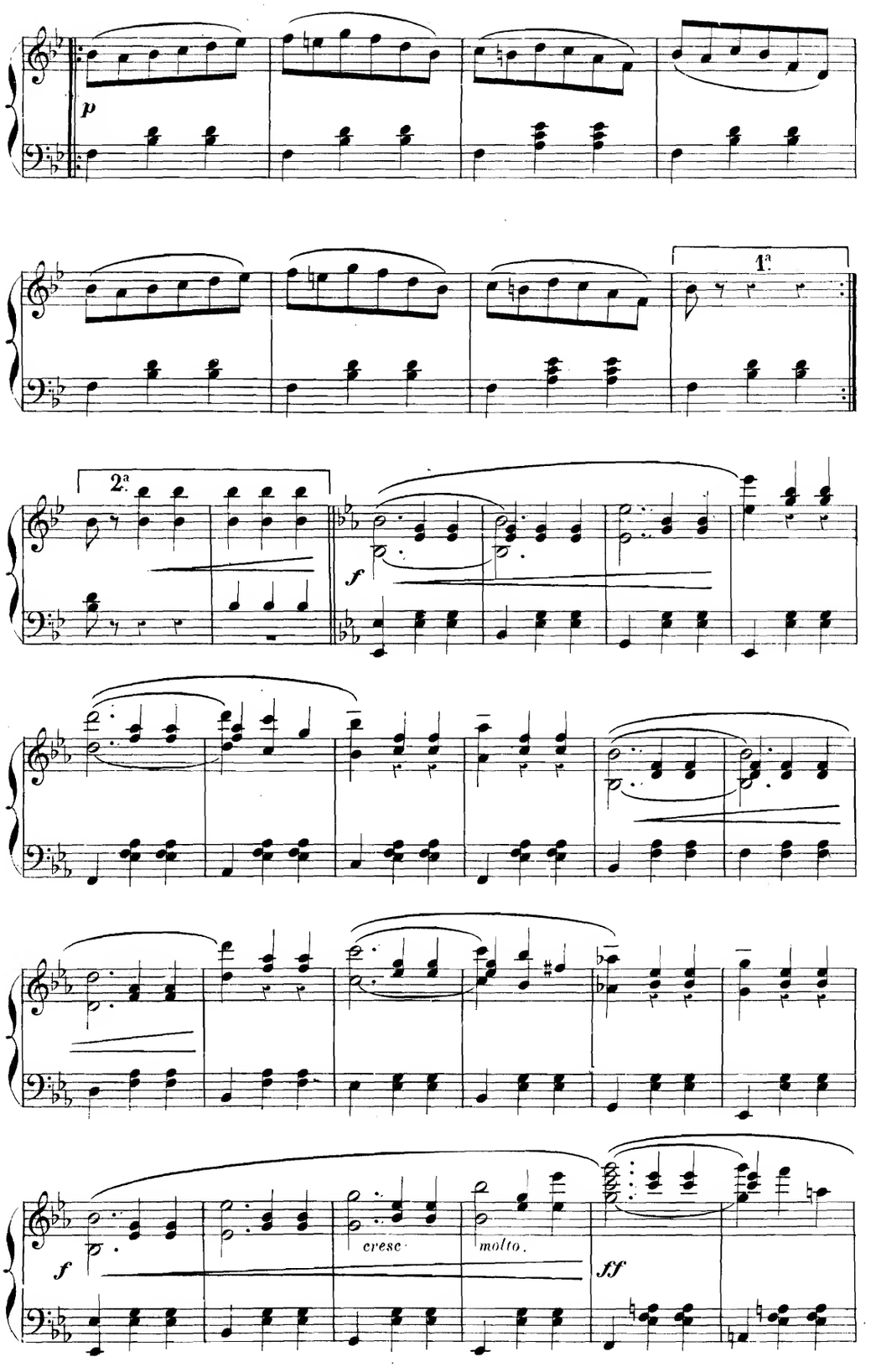

ff
ff
ff
f
p

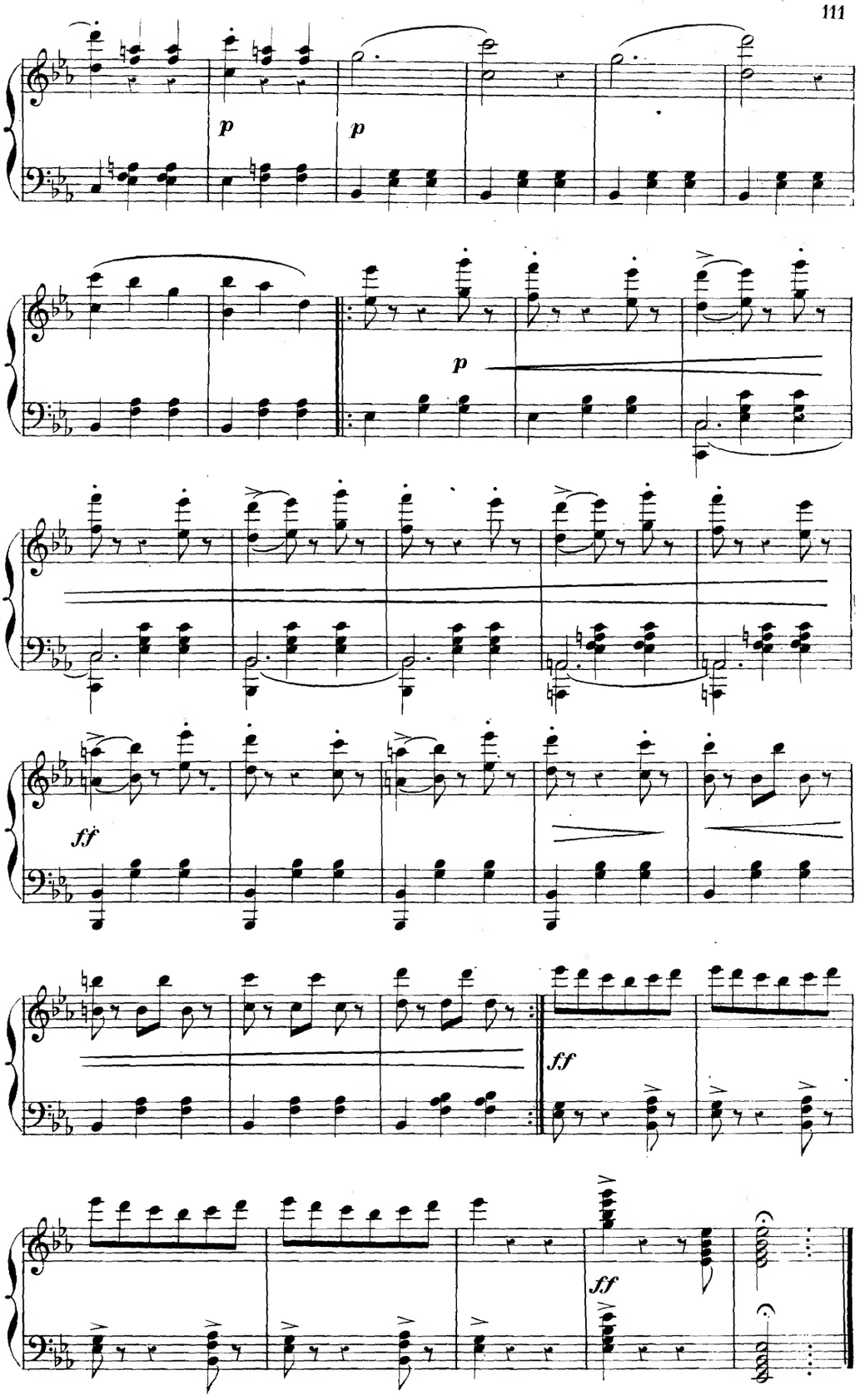

cresc.
molto.
ff
p
carezzando.
p
p
p
p

SCHERZANDO.

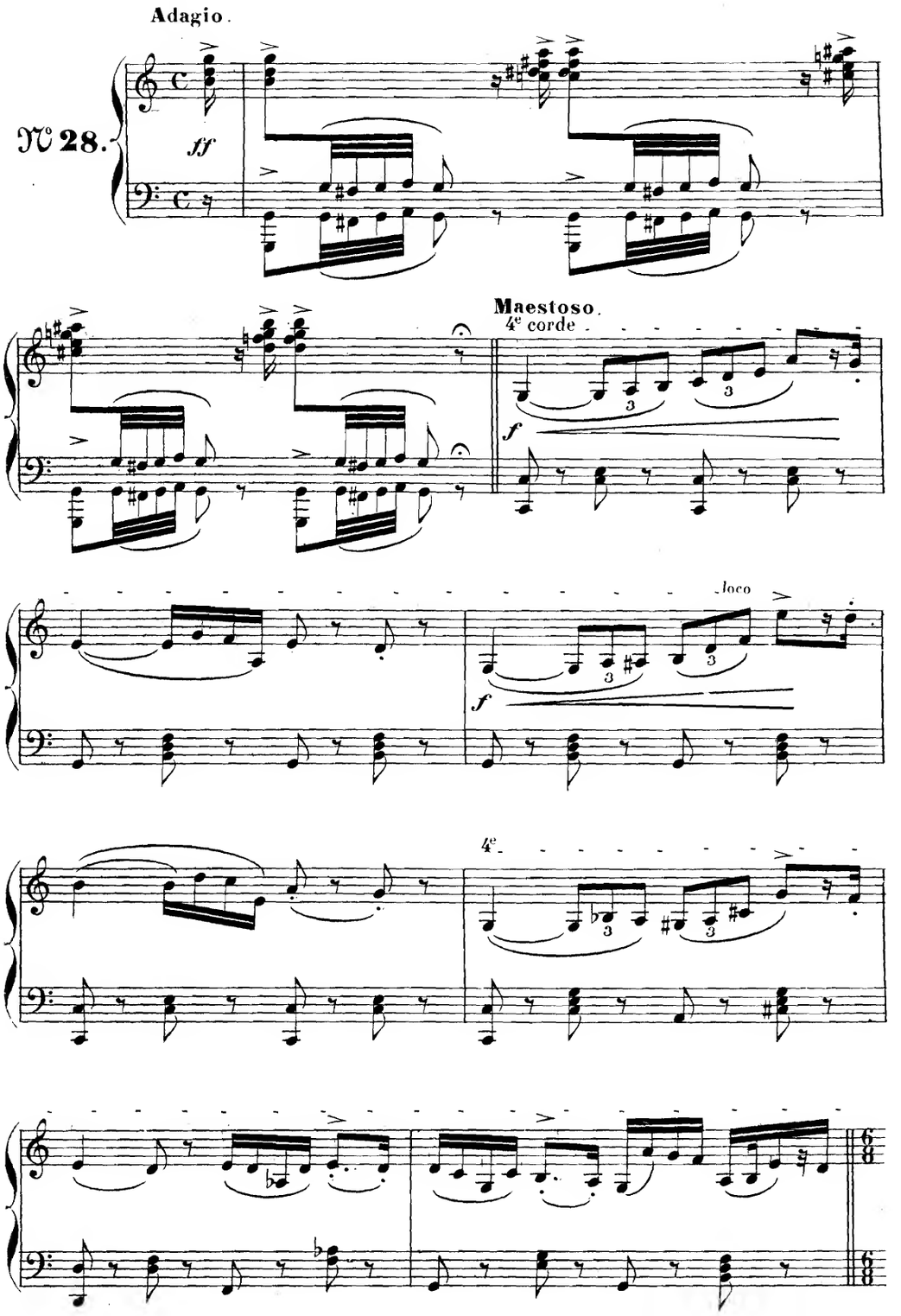


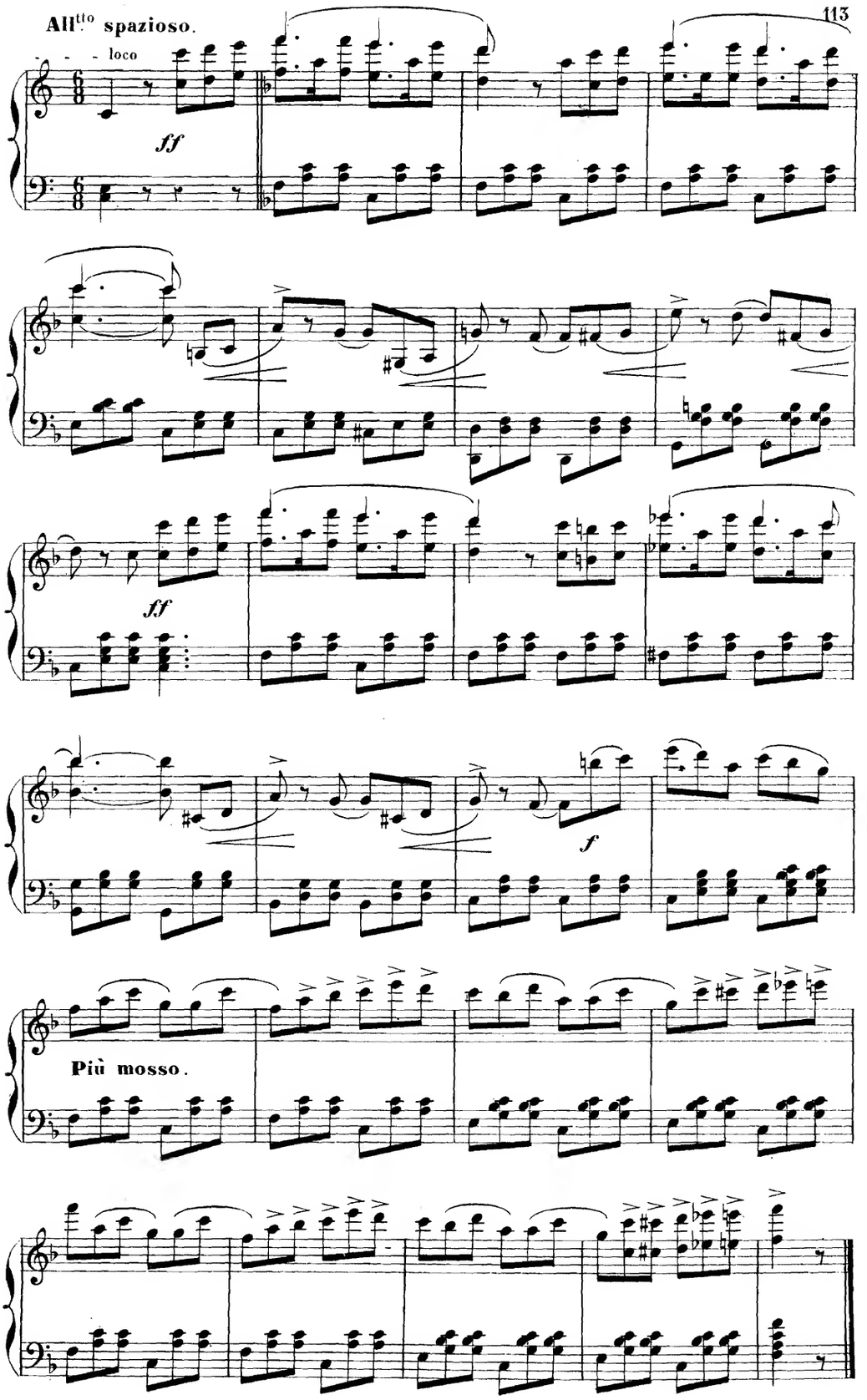

pp
p
pp
f
f
1ª
2ª


p
1ª
2ª
f
cresc.
molto.
f
ff

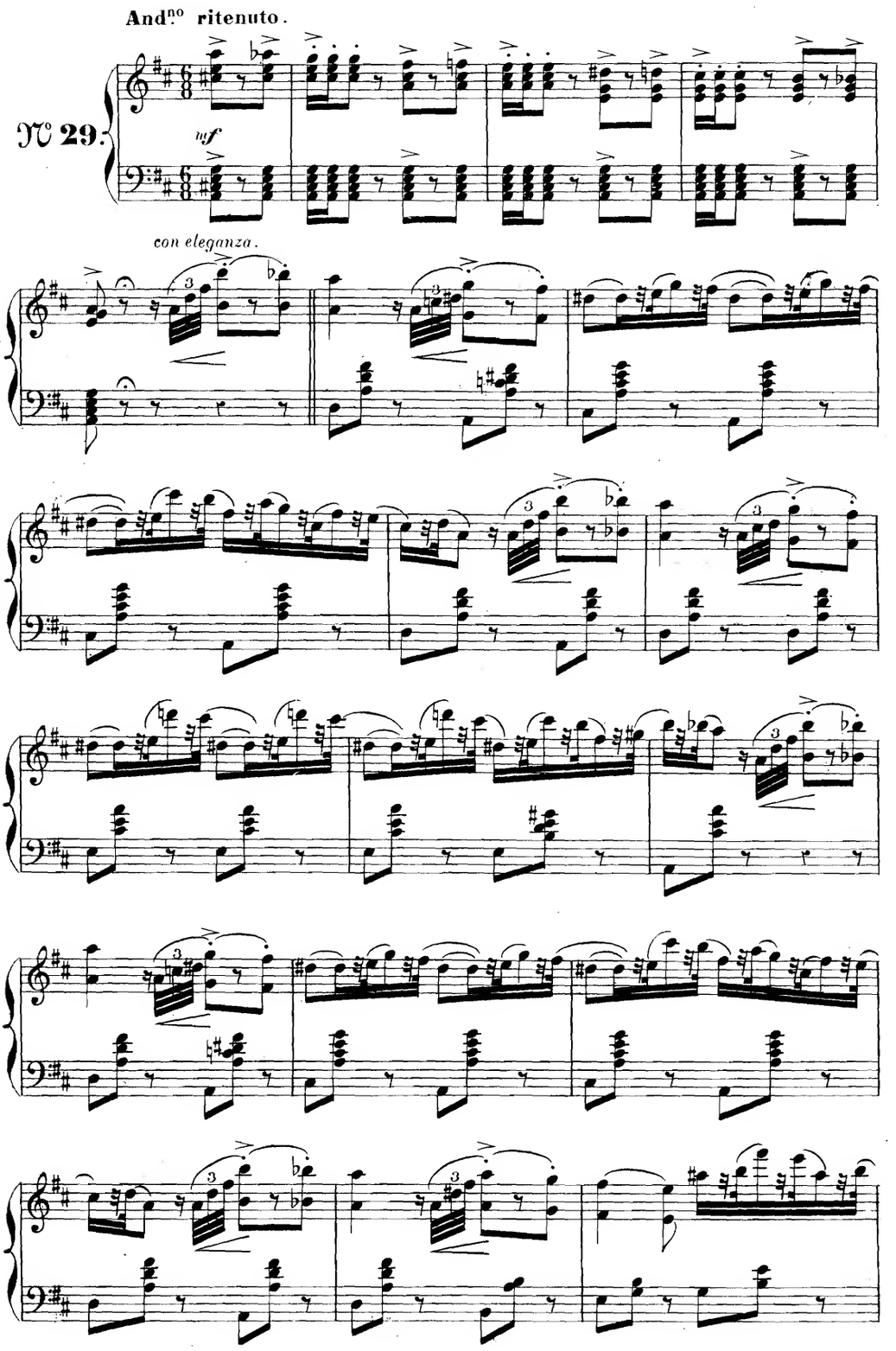

p
p
p
ff
ff
ff

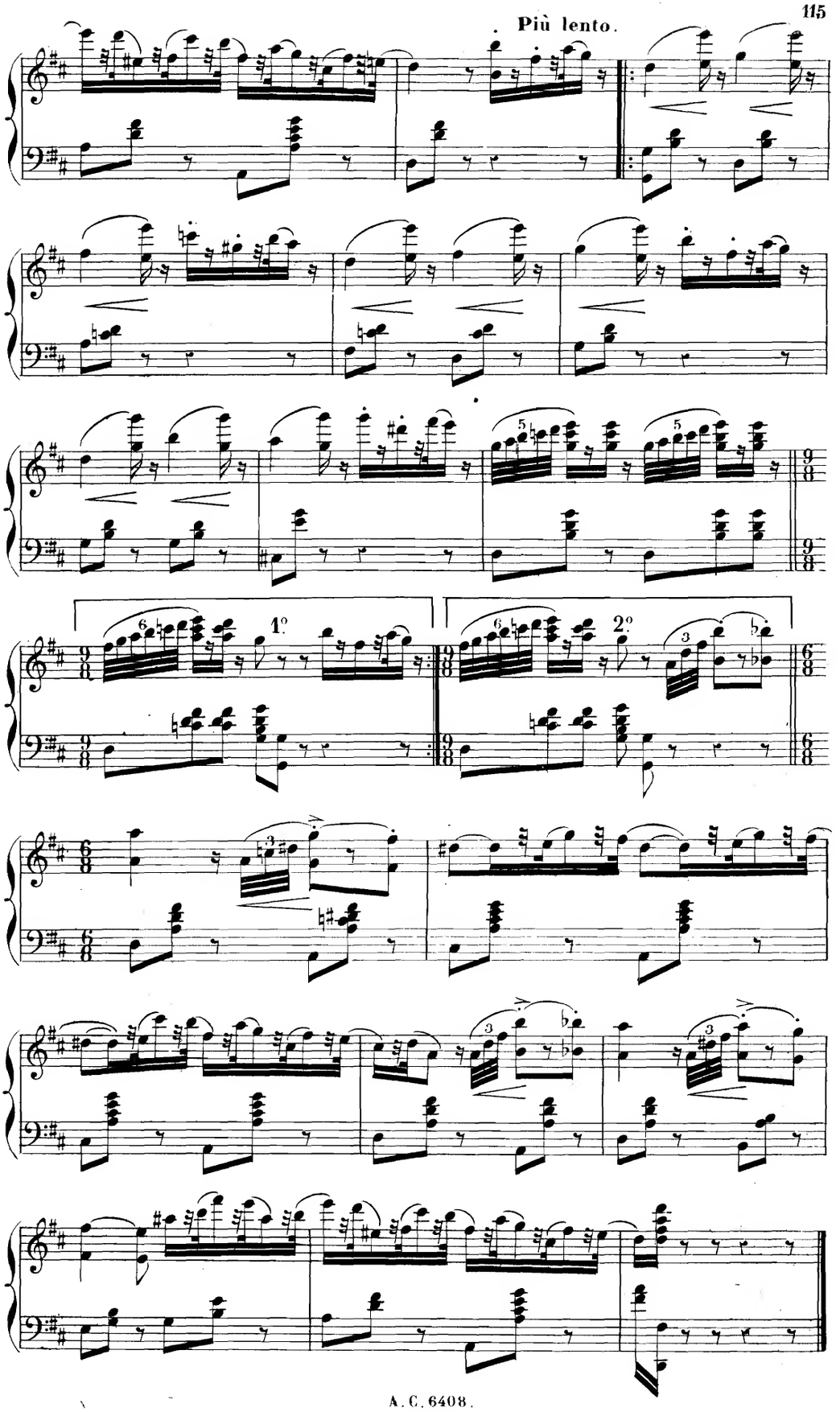
VARIATION PAR RÉGINA.




All^tto spazioso.
loco
ff
ff
f
Più mosso.

VARIATION DES DISTINTE.



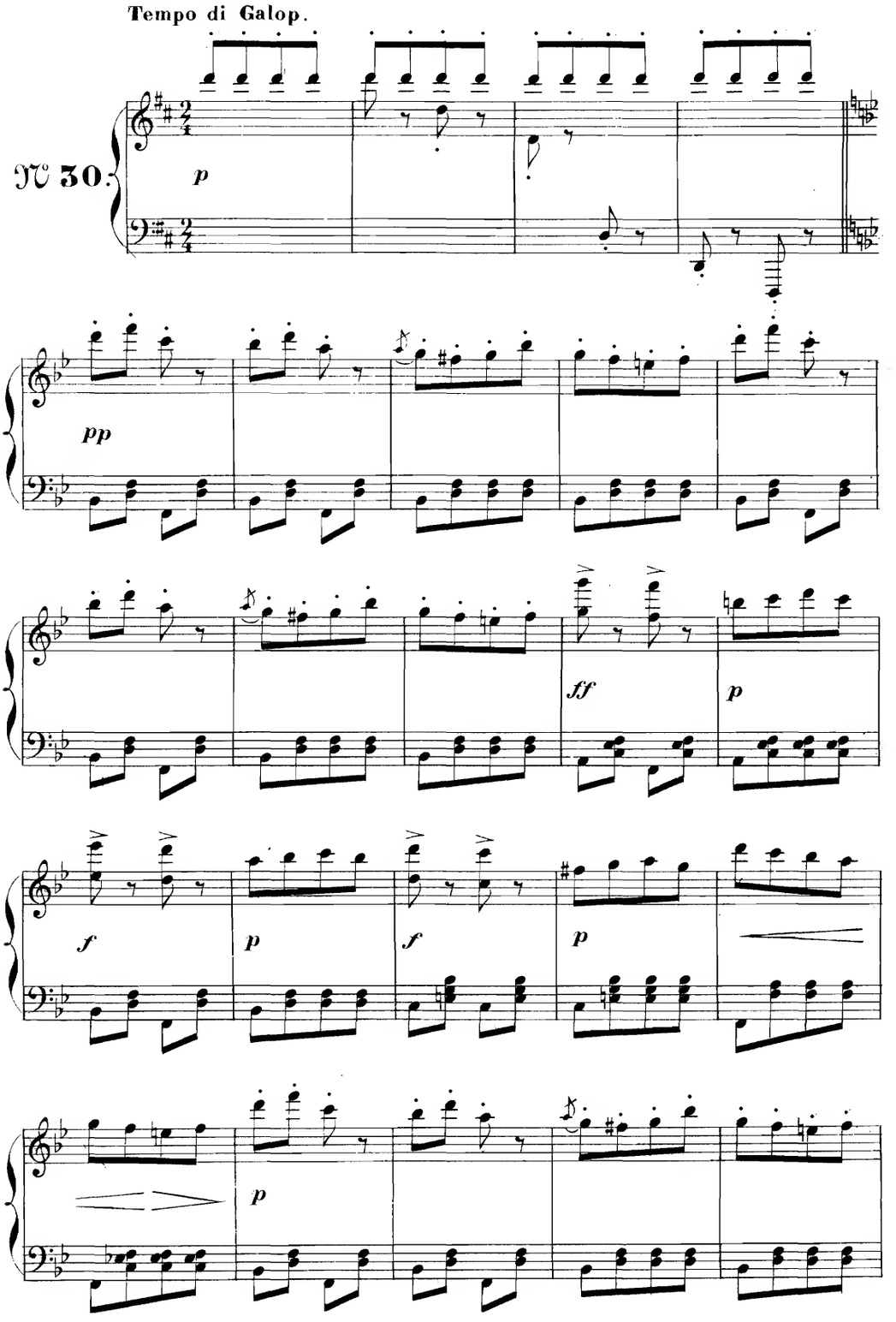

Più lento.
1°
2°

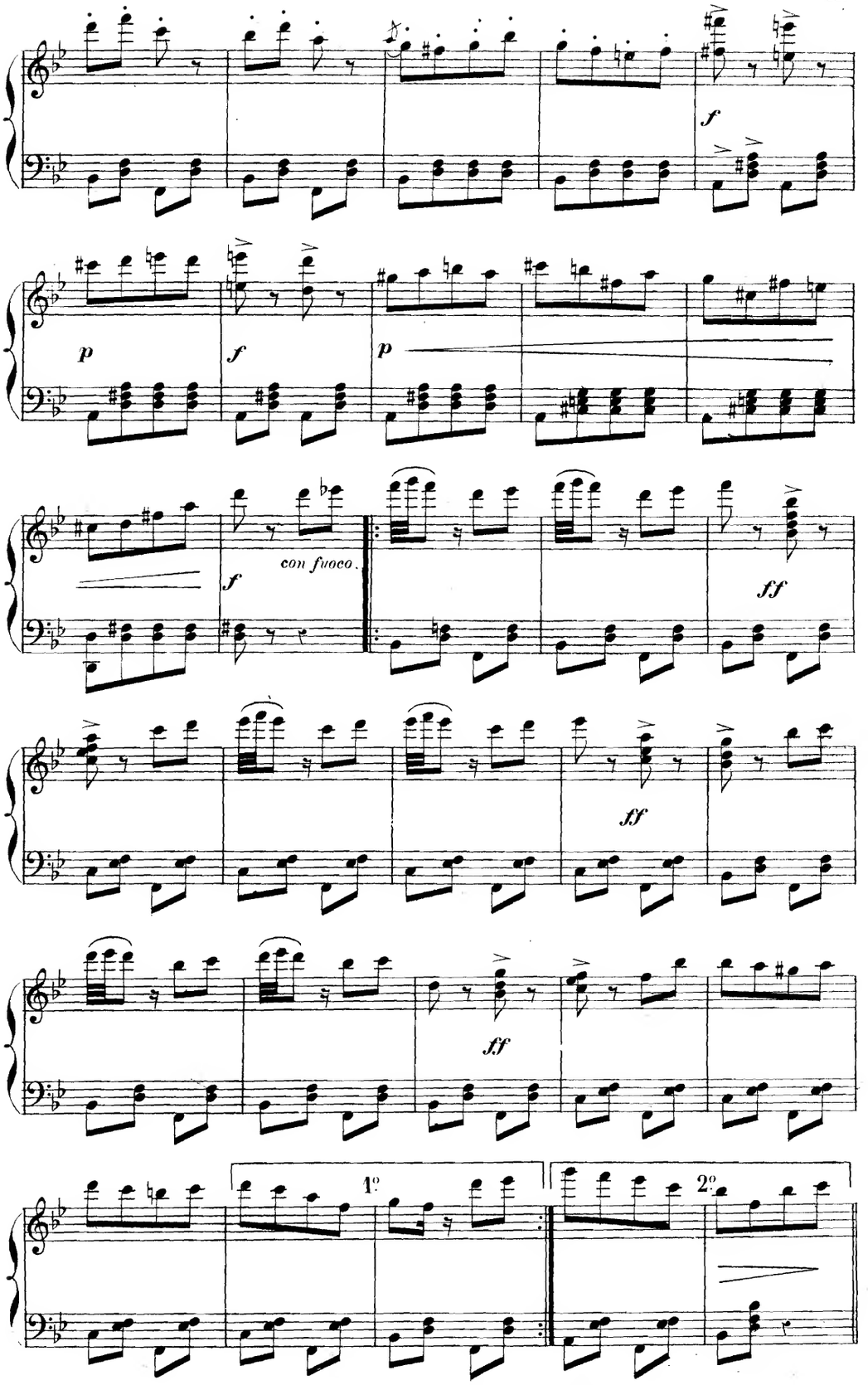
FLEURISTES ET BOUQUETIÈRES.

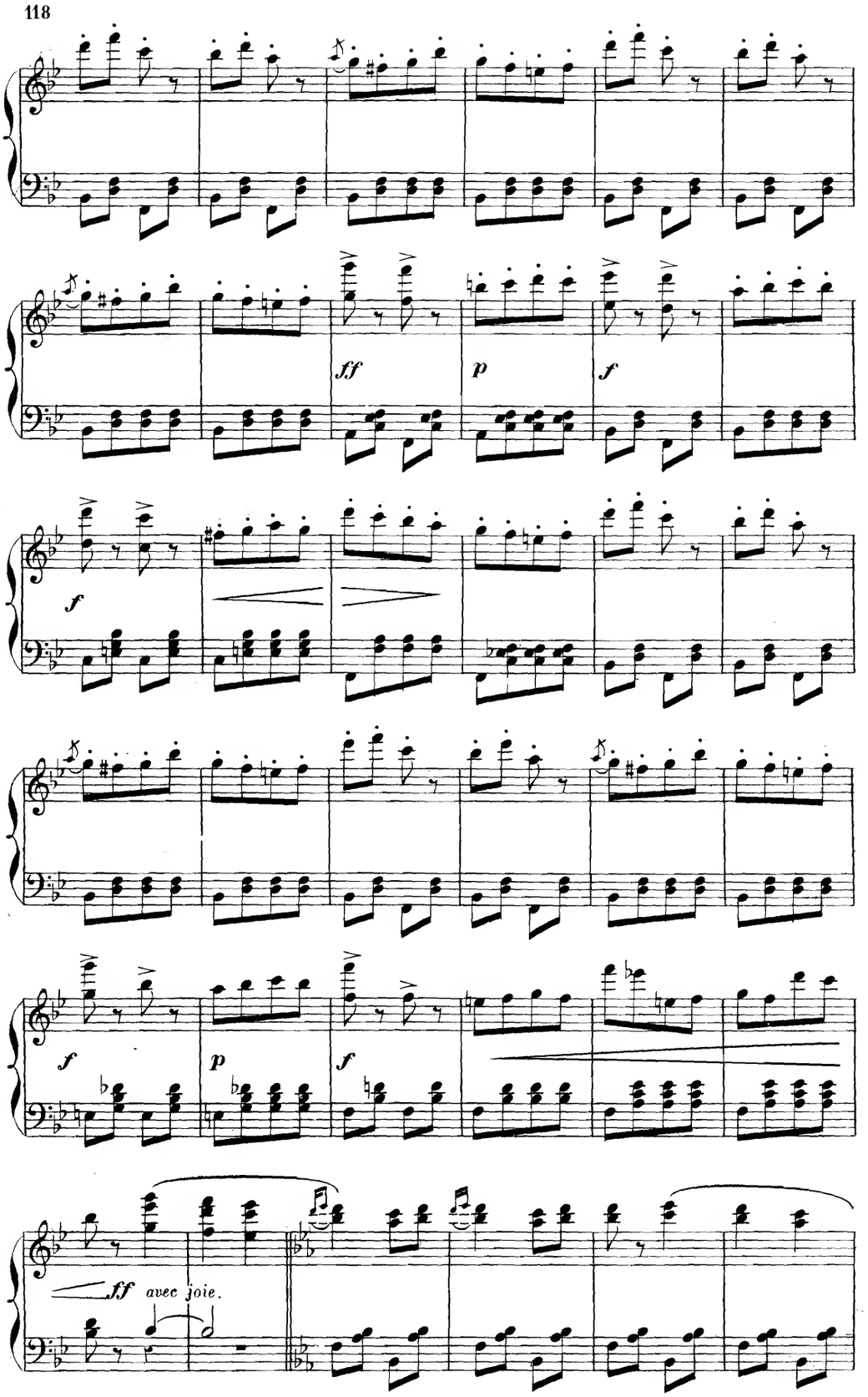
GALOP.

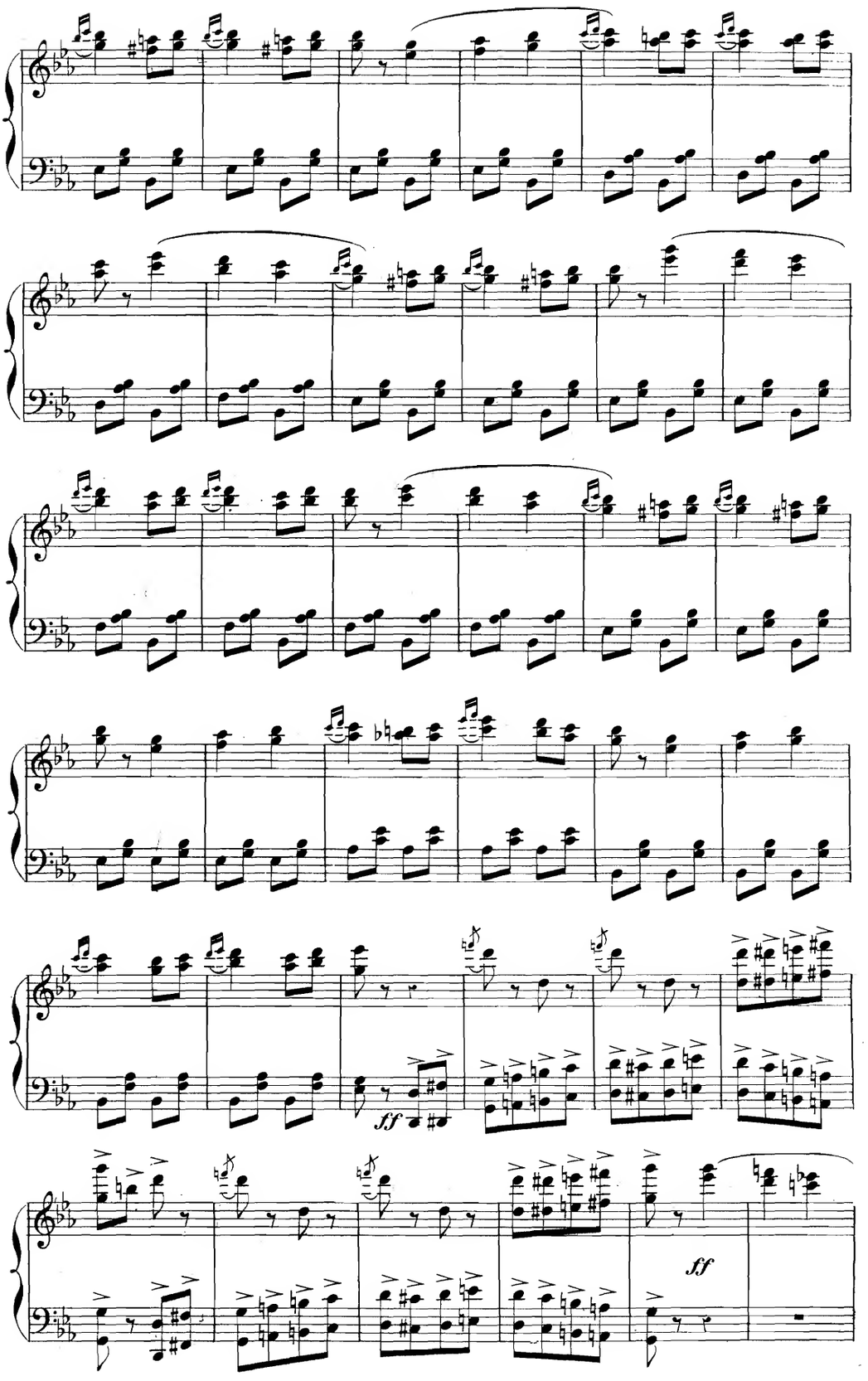
Tempo di Galop.

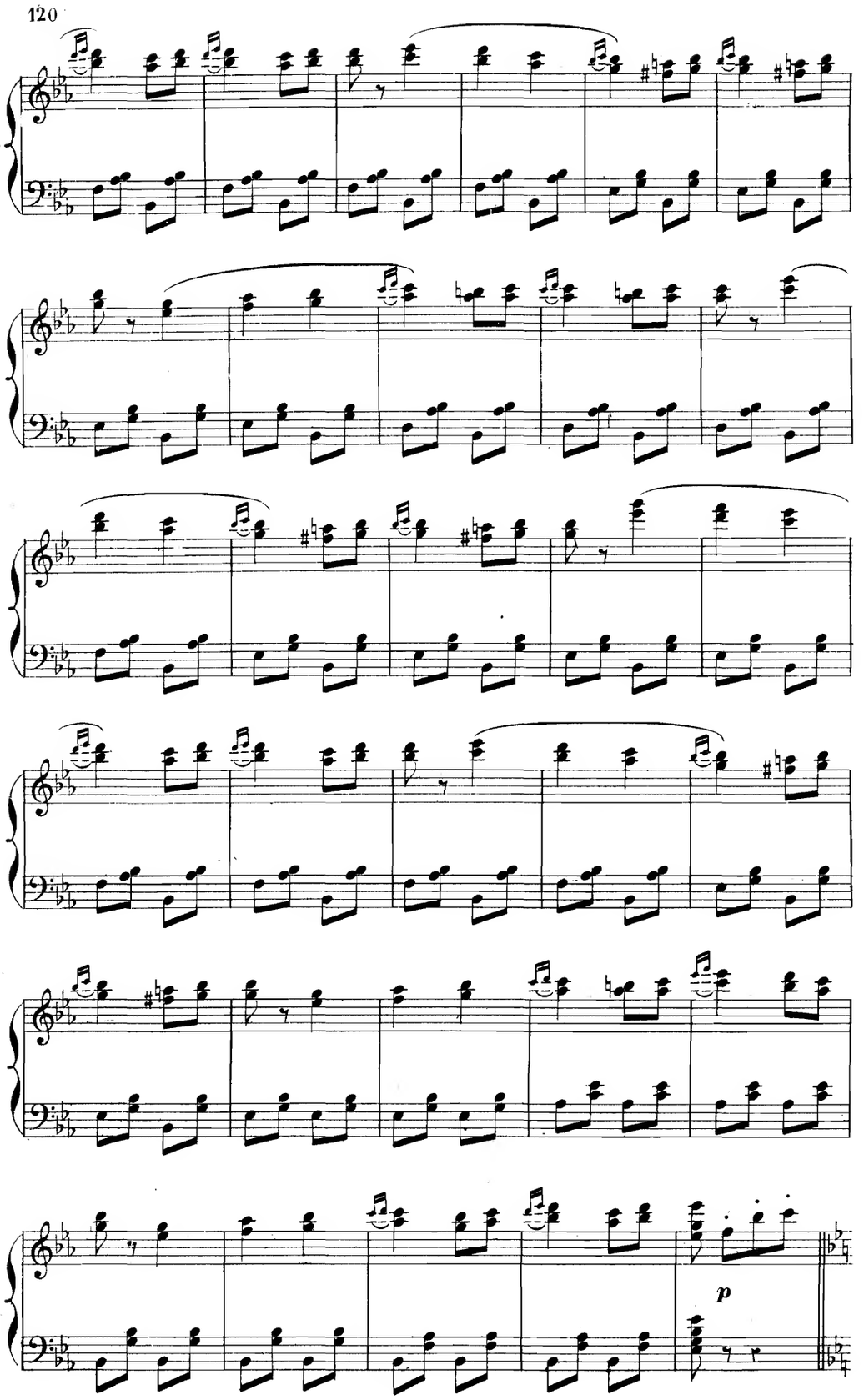
№ 30.

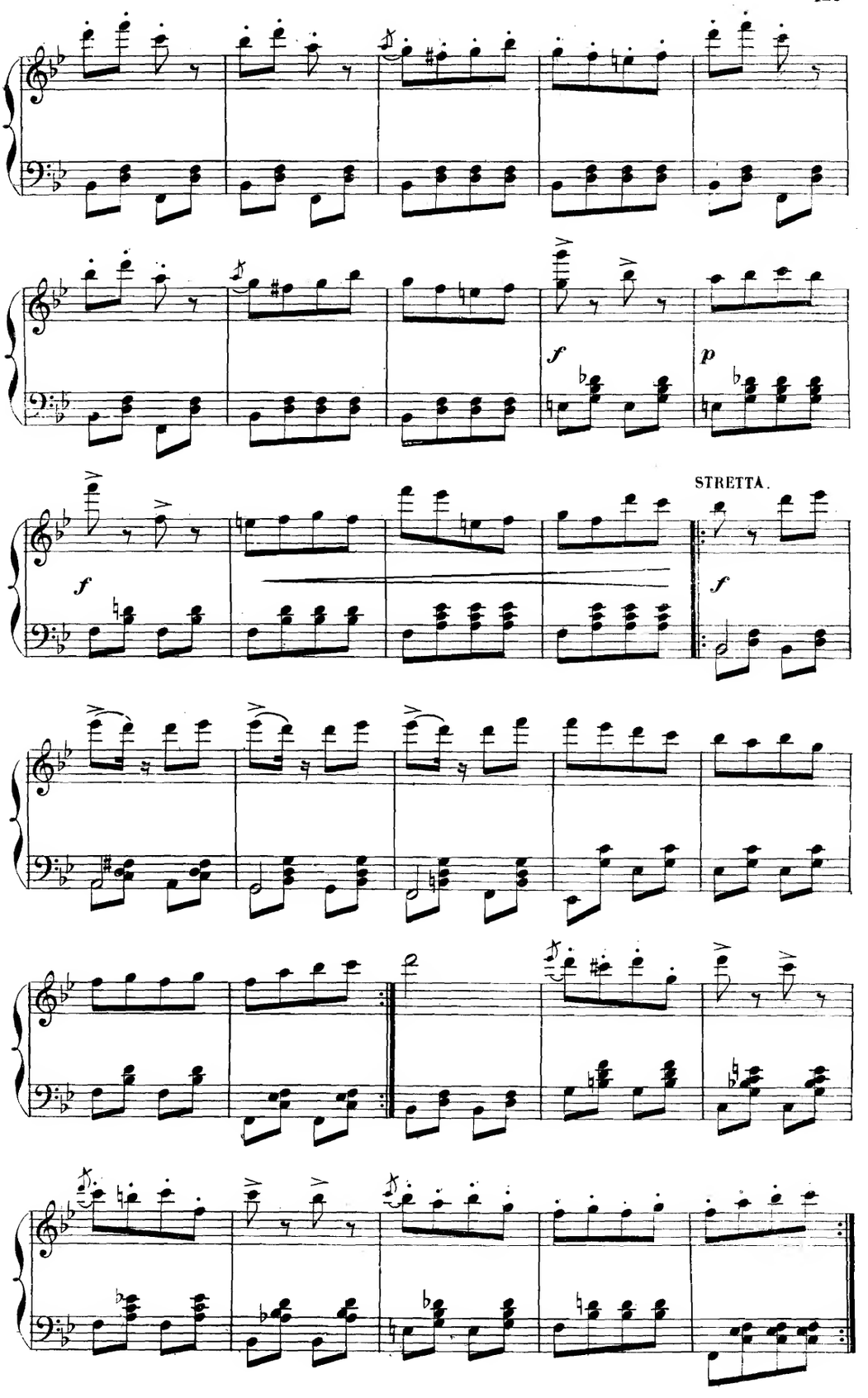



f
p
f
p
f
con fuoco
ff
ff
ff
1°
2°

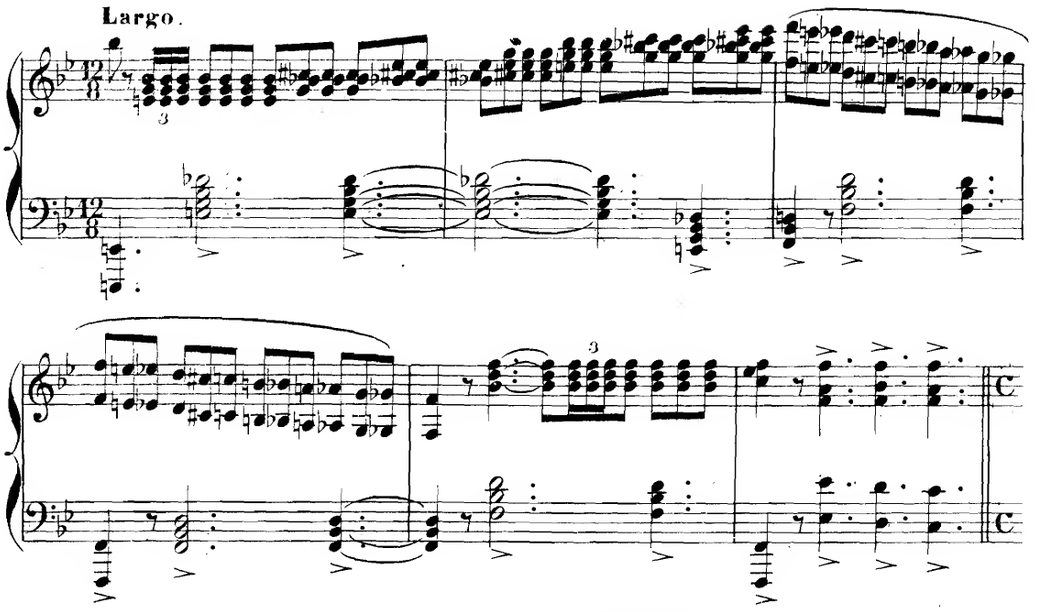

ff
p
f
f
p
f
ff avec joie.


ff
ff


p


f
p
STRETTA.
f
f

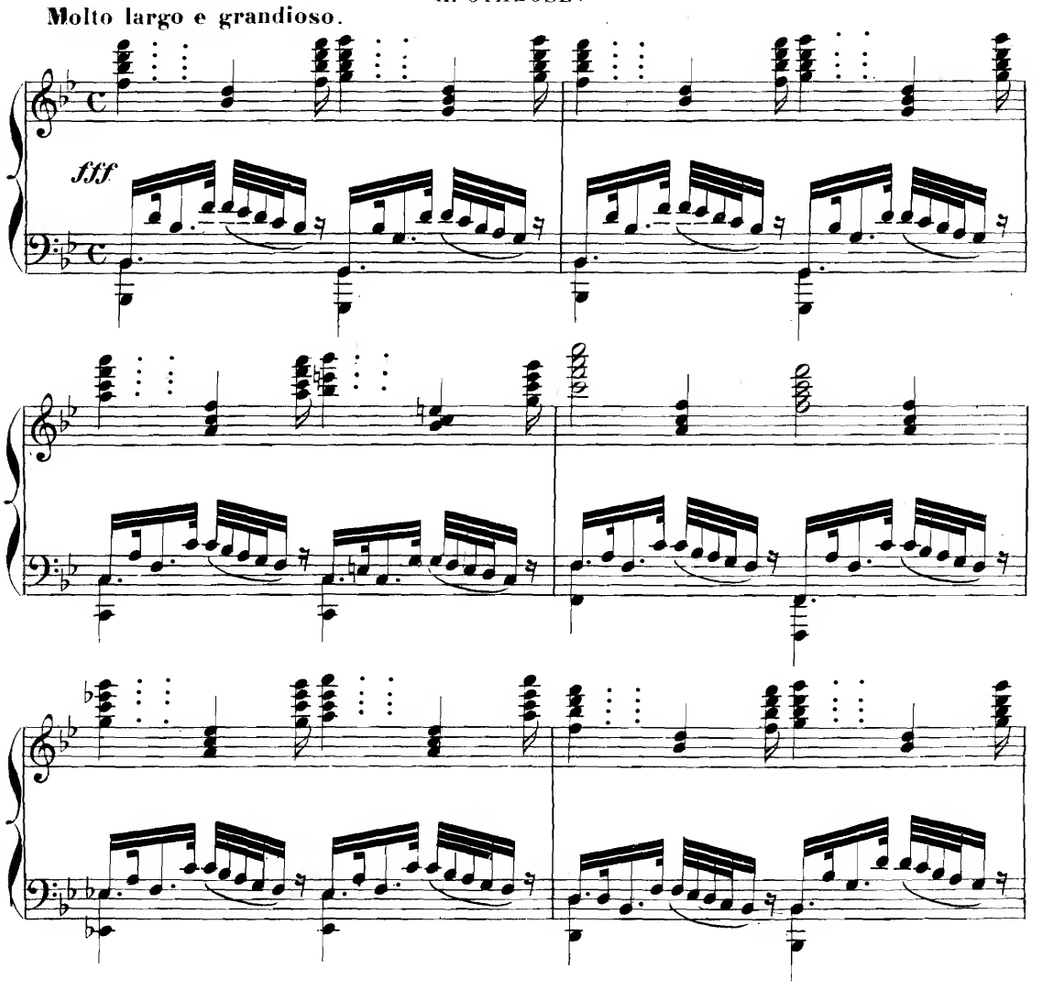
Largo.

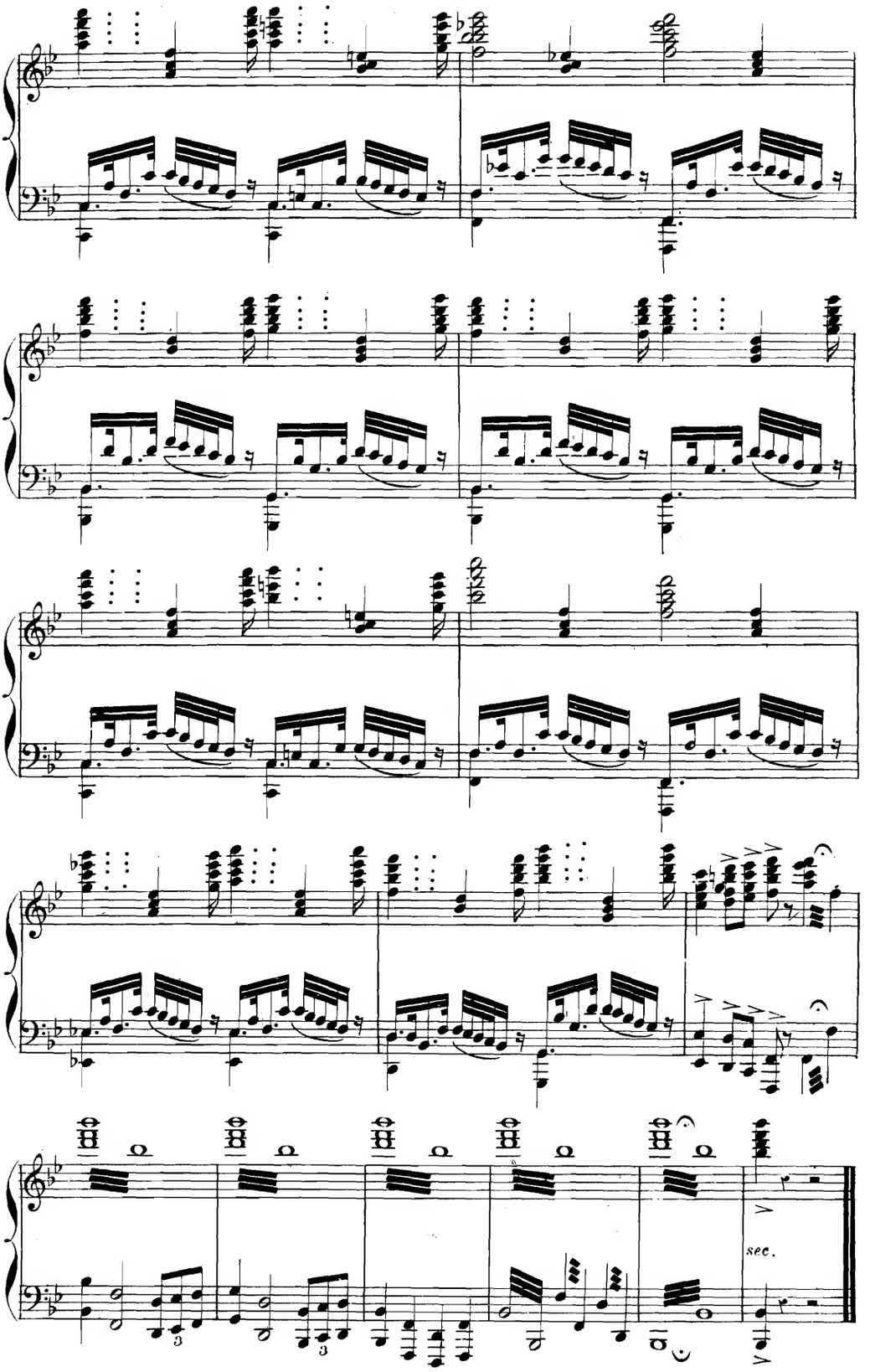


LES NEFS DE FLEURS.

APOTHÉOSE.

Molto largo e grandioso.





A. C. 6408 Paris, Imp. Fouquet, rue du Delta, 26.